

Stadttheater so that my operas may never be given there again. In anticipation of a friendly fulfilment of my request, I remain yours truly, R. W.

Laube, it may be added, was director of the theatre in question.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Mr. F. Warren's Song Recital, 8.30, Eolian Hall.
TUES.	Miss Sunderland and Mr. Thistleton's Old Chamber Music Concert, 4, Broadwood's.
—	Alma Mater Male Chorus, 8, Bechstein Hall.
WED.	Mr. Theodore Byard's Concert, 3.30, Bechstein Hall.
THURS.	Mlle. Marie Dubois and Mr. Jan Hambourg's Pianoforte and Violin Recital, 3, Eolian Hall.
—	Miss Barbara Thornley's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. B. Ansell's Concert, 3.15, Steinway Hall.
—	Royal Choral Society, 5, Albert Hall.
—	Broadwood Concert, 8.30, Eolian Hall.
SAT.	Chappell's Ballad Concert, 3, Queen's Hall.
—	Popular Concert for Children and Young Students, 3, Steinway Hall.
—	Miss Agnes Fenning's Pianoforte Recital, 3.30, Eolian Hall.
—	Scotch Concert, 7.30, Albert Hall.

DRAMA

THE WEEK.

NEW ROYALTY.—*Heureuse, Comédie en Trois Actes*. Par Maurice Hennequin et Paul Bilhaud.—*La Rafale, Pièce en Trois Actes*. Par Henry Bernstein.—*Le Paon, Comédie en Trois Actes et en Vers*. Par Francis de Croisset.

FIRST given at the Paris Vaudeville on February 26th, 1903, '*Heureuse*' succeeded in provoking to a species of hostile comment a portion of the ordinarily lenient Parisian press, and was, in one quarter at least, taxed with *Sadisme*. It is, indeed, more than a little repellent, and it needs the eminent gifts of Madame Réjane to secure a condonation of the liberties it takes. Though announced as a comedy, it was played as broad farce, and as such only could it obtain acceptance. The theme seems to have been suggested by '*Divorçons*,' but the treatment goes far beyond that of M. Sardou's in some respects epoch-marking work. Weary of a husband whom, on account of his addiction to bucolic pursuits, she pronounces a *rustre*, Gilberte de Château-Laplanche tells him that she has taken a lover, and, with some little difficulty, induces him to believe and divorce her. In the second act we discover her married to what is in England called the corespondent. She is, however, as far removed as ever from being happy, and applies to herself the *lex talionis* in a fashion not previously essayed. Having cuckolded—euphemisms are in this case futile—husband number one with husband number two, she, so to speak, retraces her steps, and cuckolds number two with number one. A proceeding of the kind clearly escapes the charge of incest, but seems hardly less repugnant to social or ethical teaching. By rendering it in her broadest style Madame Réjane contrived to mitigate its unpleasantness. In so doing she was supported by M. Pierre Magnier, who succeeded M. Dubosc as husband number one, and played in similar fashion. Madame Suzanne Avril resumed her original part of Hélène Grissoles. The play commended itself to a public which

readily accepts anything with a foreign *cachet*.

'*La Rafale*' is one of the latest and most gruesome of the social satires of M. Bernstein. It was given at the Gymnase Dramatique so lately as October 20th, and did something to establish the reputation of Madame Simone le Bargy. A world more despicable than that into which M. Bernstein introduces us has seldom been presented, and a story more repellent has rarely been told. Married by her father to the worthless transmitter of a noble name, Hélène, the heroine, makes no attempt to take her union seriously, but furnishes herself with a lover even more despicable than her husband, since he is a professional gambler and not far from a blackleg. A crisis soon arises. Robert—so the lover is called—has lost at baccarat not only all he himself possesses, but also a large sum of trust money, and is face to face with open dishonour. Vainly Hélène tries to obtain the required sum from her father or from the sale of her jewels, and she has ultimately to secure it as the price of her shame from a cousin-lover she has formerly rejected. Possessed of the sum thus earned, she hastes to Robert's room in time to hear the pistol shot with which he ends his crapulous existence. Repellent as is this story, it gives rise to some powerfully written and eminently dramatic scenes, the best of which is that between father and daughter, when from her eagerness and passion the former learns her secret and chides her, only to be rebuked by her for the loathsome marriage contract to which she has been subjected by him. Madame Réjane was scarcely seen at her best in the part of the heroine, the creator of which, as has been said, was Madame Simone le Bargy. M. Pierre Magnier as the lover acted with admirable brightness and precision.

Had '*Le Paon*' of M. de Croisset, first produced at the Comédie Française on July 9th, 1904, continued as it opened, it might have been regarded as a masterpiece. It begins, however, with a story, its hold of which in progress it relinquishes; its verse is facile rather than inspired; there are periods when a sense of dullness is begotten; and its characters are not true to themselves. At the most, then, it can be credited with being a pretty, agreeable, and fantastic entertainment. The Baron de Boursoufle, known for his vanity and braggart airs as "*le paon*," has bet his friend De Brécý a thousand francs that he will, within a week, win an avowal of love from Annette, the innkeeper's pretty niece. The wager he wins by paying the girl extravagant compliments, derived principally from the poets. She accompanies him to Paris, where he tries, on the shortest notice, to bring her out as a great artist, but fails, owing to her nervousness. In the end he falls in love with and marries her. M. de Féraudy gave a fine piece of acting as the peacock; and Mlle. Marie Leconte was full of archness and charm as Annette.

GREAT QUEEN STREET.—*Alma Mater, in Four Acts*. By Victor Stephany.

THE new play by Herr Stephany given at the Great Queen Street Theatre may be regarded as an amalgam of '*Alt-Heidelberg*' and '*Zapfenstreich*,' but is inferior in treatment, as in interest, to either. It was noisily played, and can scarcely be regarded as a satisfactory specimen of German acting. Fräulein Margarete Russ maintained, however, the precedence among her companions which she has established.

LA SCALA.—*A Royal Divorce: a Drama in Five Acts*. By W. G. Wills.

AS a popular and spectacular treatment of the later life of Napoleon, '*A Royal Divorce*,' produced at the Olympic on September 10th, 1901, has some merit. As drama it is of small account, and as history of none. It has now been provided with an altered termination by Mr. George Gervaise Collingham, showing Napoleon on July 31st, 1815, in Plymouth Harbour, and produced at the Scala Theatre with Mr. Frank Lister as Napoleon, Miss Edith Cole as Josephine, Mrs. Cecil Raleigh as Marie Louise, and Miss Mary Jerrold in the sympathetic little part of Stéphanie de Beauharnais. A favourable reception was awarded, and the theatre seems to have found the class of pieces for which it is best adapted.

COURT. — *Afternoon Performance: The Electra of Euripides*.

IN producing, in a rendering by Prof. Gilbert Murray, the '*Electra*' of Euripides, the management of the Court Theatre lays a further obligation upon the scholars who seek for the masterpieces of classic tragedy the added vivacity of interpretation. Not so well as in the edifices in Orange or Avignon may we realize the features of an open-air performance on the Acropolis; but a representation such as was given on Tuesday conveys the best idea to be obtained, under unprosperous conditions, of an Attic performance. Compared with '*The Libation-bearers*' of Æschylus and the '*Electra*' of Sophocles, which deal with the same subject, as well as with the '*Hippolytus*' and '*The Trojan Women*,' the '*Electra*' of Euripides seems tame, spiritless, and undramatic. The mere task of perusal is not, indeed, wholly inspiring. When given, however, as at the Court, with a competent Orestes and an admirable Electra—with a Clytemnestra who is pleading, and a chorus which in a shuddering fashion shares the malignity as well as the craving for justice of Electra—the severe, relentless tragedy asserts itself, and the whole impassions and thrills. The appearance of the Dioscuri at the close was well arranged, and the rhymed and rhythmic chant of the chorus was impressive. One can fancy the influence of the former augmented by means known to the his-

trions, but the general effect was overpowering and the execution worthy.

Prof. Murray's translation, which is that used, is lofty, grave, and solemn, conveying an admirable idea of the obligations of Hamlet to Orestes, and the less direct, but not less sensible indebtedness of Milton to the author. The final address of the chorus:—

Farewell, farewell! But he who can so fare,
And stumbleth not on mischief anywhere,
Blessed on earth is he!

recalls to us the no less magnificent closing chorus of 'Samson Agonistes,' beginning,

All is best, though we oft doubt,
and ending with the noble lines telling how He His servants

With peace and consolation hath dismissed,
And calm of mind, all passion spent.

LE SONNET D'ARVERS.

74, Grosvenor Road, Highbury, N.

NUL doute que la dédicace en vers à Mademoiselle X. dont Pailleron a fait précéder sa pièce 'La Souris' ne fût inspirée par le célèbre sonnet d'Arvers. Il n'y a pas jusqu'à la différence de la forme qui ne fasse ressortir l'identité de la pensée, la parenté de sentiment et d'expression des deux morceaux. Mais l'intérêt littéraire de la question n'est point épuisé par ce rapprochement. Il reste un autre à constater. Il n'y a pas que Pailleron qui a pris son bien où il l'a trouvé, car le sonnet d'Arvers n'est pas plus original que la dédicace de 'La Souris.'....Oyez plutôt.

Est-il tourment plus rigoureux
Que de brûler pour une belle
Et n'oser déclarer ses feux?
Hélas! tel est mon sort affreux!
Quoique je sois tendre et fidèle,
L'espoir, qui des plus malheureux
Adoucit la peine mortelle,
Ne saurait me flatter comme eux.
Et ma contrainte est si cruelle
Que celle vers qui vont mes vœux
Lira ce récit amoureux
Sans savoir qu'il est fait pour elle.

C'est moins beau peut-être, mais il est loisible de supposer que c'est à ces quatrains presque oubliés que nous sommes redevables du sonnet qui, inspiré par eux, a inspiré à son tour les vers de Pailleron.

Et l'auteur de ces quatrains?

Un nommé Cocquard, tout court. Ils se trouvent, paraît-il, dans un petit volume intitulé 'Poésies de Cocquard,' François Desventes, Editeur, Dijon, 1754.

A tout seigneur tout honneur.

D. N. SAMSON.

Dramatic Gossip.

At His Majesty's 'Oliver Twist' has been played on Monday, Tuesday, and Wednesday, and 'An Enemy of the People' during the remainder of the week. Mr. Tree announces a forthcoming revival of 'Macbeth,' with himself as the Thane, and Miss Constance Collier as Lady Macbeth, Mr. Lyn Harding as Macduff, and Mr. Basil Gill as Malcolm.

'WHAT'S THE MATTER WITH LONDON?' is not, as might be supposed, a conundrum suggested by the elections, but the title of a new play by Judge Parry and Mr. Mouillot, which is to be tried in the country with a view to its ultimate production in London.

'AS YOU LIKE IT,' with the cast already announced, has been transferred from the afternoon to the evening bill at the St. James's.

AN English adaptation of 'Alma Mater,' the production of which is noticed above, is promised for the approaching spring.

'THE MERCHANT OF VENICE' is given this evening at the Garrick for the last time. Its run of over a hundred performances would at no distant date have been considered marvellous. Mr. Bouchier contemplates a revival of 'Much Ado about Nothing.' When the run concludes of 'Brother Officers,' Mr. Leo Trevor's military comedy, which is to be revived on Monday, Mr. Bouchier will play the hero of Mr. Alfred Sutro's new comedy 'The Fascinating Mr. Vanderveldt,' a piece which will first be seen in America.

'LIGHTS OUT' was transferred on Monday to the Savoy, Miss Eva Moore, Mr. Charles Fulton, and Mr. H. V. Esmond retaining the principal characters.

THE season of French plays at the Royalty will be suspended at the close of February, to begin again on May 28th, when M. Coquelin will appear with the company of the Gaité.

MR. ALFRED SUTRO's comedy 'The Walls of Jericho' has obtained a warm welcome in the Hague and other Dutch towns.

HERR LUDWIG BARNAY, the well-known German actor, has come out of his retirement to undertake the management of the Schauspielhaus, Berlin.

'THE MERCHANT OF VENICE,' which has run for fifty nights at the Deutsches Theater, Berlin, will soon give place to 'Twelfth Night.'

THE death occurred last Sunday evening of the author and dramatist Herman Charles Merivale, at the age of sixty-seven. Never in the first rank, he had considerable success with some of his pieces for the stage, such as 'Fedora,' from Sardou, and 'Ravenswood,' from Scott's novel 'The Bride of Lammermoor.' 'The Don' is perhaps the best known of his comedies.

ERRATUM.—P. 59, col. 3, in line 8 of the sonnet for "demandé" read *demandeur*.

TO CORRESPONDENTS.—G. H. S.—J. R.—received.
R. B.—Writing. R. F. G.—Not suitable for us.
No notice can be taken of anonymous communications.

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SATURDAY, JANUARY 27, 1906.

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LITERATURE

ITALIAN LITERATURE.

THE appraisal of literature, in face of such a deluge of books, is a most difficult problem for the student and the librarian. Even more serious will it become in the future, when, owing to the increase of international points of contact, every student is obliged to know everything that is printed and published throughout the world; because certain nations and certain peoples that as regards knowledge are now, as Carlyle said, dumb giants, will make their voices heard in that future concert which will, I fear, much resemble the Tower of Babel.

In Italy the great reviews have abolished the bibliographic bulletin, which, however, served as a guide to those who could not see everything for themselves. The publishing houses send to the complaisant journals anticipatory critiques, all nicely printed, of books "just out"; and with us also the reader does not know whom to believe, and thinks twice before buying a book, and then does not do so at all, or, if he has a particular desire to read it, waits to borrow it from a friend. Twenty-five years ago, when we had a true literary activity, there were journals like the *Fanfulla della Domenica*, like the *Preludio*, that exercised a real literary dictatorship. The lashes of the *Fanfulla della Domenica* will remain classic. Nowadays there is less need of these exemplary punishments, because the quality of production has somewhat improved, and there is greater respect for art and science;

but we lack the work of any one who conscientiously appreciates current literature. The best judges would be the publishers, if all had the culture and the taste of Piero Barbèra, who

THE HOUSE OF from the archives of his publishing house has collected curious and important materials for the history of the works published by his father Gaspero and by himself in the twenty-five years from 1854 to 1880. These 'Annali Barberiani,' which have been printed for private circulation, form a precious document for the literary history of the prime of the past century, as well as a delightful and attractive work. In reading them we take part in the making of each book; we see discussed by the author and the publisher the purpose, the form, and the price; we share in the difficult negotiations respecting the compensation due to the author; and finally the sincerity of the younger Barbèra reveals the secret of the number printed of each work and the commercial success that it had. To tell the truth, in looking through these 'Annali,' we learn how few are the fortunate books, in contrast with the many that a publisher is obliged to print; and of those elect the copies printed have been only a few thousand, apart from scholastic books, to which the house of Barbèra owed much of its prosperity. Felice Le Monnier, of whom Gaspero Barbèra was at first the partner and then the adventurous rival, founded his fortune on political publications, upon that patriotic literature which was chiefly valued because it was prohibited, and it is astonishing to find that the works of the poet Giovanni Battista Niccolini, now forgotten, had an enormous success. The 'Annali Barberiani' show us what a good influence a publisher can have upon young authors. Men like Giosuè Carducci or Edmondo De Amicis had the good fortune to receive from the Barbèra their first encouragement and hard cash. To this house the correspondence of its authors is a source of sincere pride, since it brings together the finest names of Italy, from Massimo d'Azeglio and Gino Capponi to Giovanni Prati and Giacomo Zanella, besides the two named above; and side by side with these Italian names I find those of Samuel Smiles, William Smith, and George P. Marsh, whose scholastic works have had a large circulation amongst us.

But those times were not as ours even for the publishers: there was no rivalry, and production was limited in comparison with demand. To-day the contrary is the case, whilst the number of readers does not increase in proportion: newspapers, occupations, sport and travel offer distractions from serious and quiet reading; so-called light literature invades the field, and good and useful books remain modestly in hiding, ignored by the majority. And for this reason I am obliged to make diligent and minute research, and to mention as many works as possible worthy of study, which otherwise would pass unobserved.

This year we have a moderate harvest: nothing very extraordinary, but a number of important works.

Apparently the Italians are beginning to belie their reputation of not believing in geography, and of being one of the European peoples least given to travel. Narratives of travel are beginning to be well received and circulated, as the chairs of geography are beginning to have a special importance in university teaching, where twenty years back they did not exist. I shall mention various books of travels: Enrico Catellani, 'L'Estremo Oriente e le sue Lotte,' an exhaustive work on China, dealing with its various states, its public law, its ideal and practical life, its politics, and its relations with Europe; Carlo Rossetti, 'Corea e Coreani'; Salvatore Minocchi, 'Per la Mancinuria a Pechino'; T. Carletti, 'I Luoghi Santi' (Judæa), a book of thought and feeling, with descriptions of countries and customs, and beautiful illustrations; Vico Mantegazza, 'L'Altra Sponda,' which deals with Italy and Austria on the Adriatic, Bosnia, Herzegovina, and Albania; Licurgo Santoni, 'Alto Egitto e Nubia'; Giuseppe Caprin, 'L'Istria Nobilissima'; Ruffillo Perini, 'Di quà dal Mareb'; and 'Le Valli di Lanzo,' a most valuable and useful publication issued by the Club Alpino. Lastly I must mention a very fine 'Atlas of Africa,' in thirty-six maps, published by the Istituto d'Arti Grafiche of Bergamo, from original researches. To geographical literature belongs the artistic volume 'Figure e Paesi d'Italia,' by Mario Protesi, a romancist and novelist of refined taste and polished style. Loreto Pasqualucci, the librarian at our Foreign Office, has compiled an 'Annual Review of Italy as regards Exports and Imports,' which deserves to be studied by mercantile men and statisticians, on account of the fullness and soundness of his information. Englishmen should read a volume by Achille Tanfani, 'Nel Paese delle Stravaganze,' which treats of London life and of the spirit of association of the Anglo-Saxons, and of their clubs, among which, says the author, some are bizarre.

In theology there are very few works, because religious problems seem little adapted to the minds of Italians. I may therefore, without further comment, pass to law, in which we have numerous publications, some possessing singular interest because they deal with questions new or peculiar to our country. On

Roman law studies abound: in honour of Senator Vittorio Scialoja, one of the luminaries of the University of Rome, on the twenty-fifth anniversary of his teaching was published a collection of monographs in two volumes with the title 'Studi di Diritto Romano, di Diritto Moderno, e Storia del Diritto'; Roberto Bozzoni published at Naples a work of his on 'Medical Men and Roman Law'; and Giovanni Pacchioni, an Italian professor at Innsbruck, there printed his 'Course of Roman Law,' which in the

LAW

first volume treats of the constitution and the sources of law. Another notable essay on the history of law is that of Enrico Loncaio, 'Stato, Chiesa e Famiglia in Sicilia dalla Caduta dell' Impero Romano al Regno Normanno,' of which the first volume has appeared, dealing with the barbarian invasions and the kingdom of the Goths. But perhaps of more interest for English readers will be other monographs on subjects of greater actuality. A question of some political importance has inspired the study of Giuseppe Francese on 'The Juridical Personality of the Catholic Church,' while questions that interest other countries also are developed by Dionisio Anzilotti in the volume 'Il Diritto Internazionale nei Giudizi Interni.' Another book of a political character is 'The Indemnity to Deputies,' studied by the Deputy Nerio Malvezzi—now that the Socialists are opposed to the non-payment of members compensated only by free transit on railways and mail steamers. We have in this section a work of great value, due to the illustrious professor Cesare Lombroso, on 'The Psichiatrico-legal Report with Methods for compiling it, and Penal Casuistry Classified Anthropologically,' with the addition of a glossary of criminal anthropology by C. Leggiardi-Laura. Allied to this is the book of Luigi Anfoso on 'Legislation relating to Lunatic Asylums or to Lunatics,' a commentary on the law of February 14th, 1904. In Italy these works have a particular interest. But for foreign jurists a greater curiosity will be the volume of Giuseppe Cesare Pola entitled 'Commento alla Legge sulla Condanna Condizionale,' a law similar to the French one that bears the name of Bérenger, and that, promulgated on June 26th, 1904, has here acquired the name of the "law of pardon." Senator Carlo Francesco Gabba, who is the pride of the Ateneo of Pisa, has published a valuable volume entitled 'Nuove Questioni di Diritto Civile.' On the law concerning accidents to workmen we have two good commentaries by Guido Bortolotto and Arnaldo Agnelli. In 1904, besides this law, promulgated on January 31st, which is of great importance for what the Americans call "industrial betterment," we had the law for public charity of July 18th, the purposes of which Carlo Schanzer and Camillo Peano have explained in an elaborate commentary. On the legal, economic, and administrative scope of our railways there is a good little treatise by Filippo Tajani, entitled 'Le Strade Ferrate in Italia.'

On archæology there is not an abundance of publications, at least in book form.

In addition to the learned studies of Luigi Adriano Milani, 'Monumenti Scelti ARCHEOLOGIA del R. Museo Archeologico di Firenze,' and the collection edited by him, 'Studj e Materiali di Archeologia e Numismatica,' which already numbers three volumes, and the various monographs that see the light in the *Proceedings* of our academies, I may mention a volume by V. Malfatti on 'The

Roman Ships of the Lake of Nemi'; a valuable monograph by Jacopo Gelli on 'The Milanese Arquebus, Industry, Trade, and Use of Firearms in Lombardy'; two studies by Senator Luca Beltrami, the restorer of the Castello Sforzesco of Milan, on 'Angera and its Rock' and on 'Arona and its Art Monuments'; and one by Attilio Rossi on 'Santa Maria in Vulturella,' near Tivoli.

On the history of art books are copious—more so than would have been expected some years ago. But art has now become fashionable: it is spoken of in elegant drawing-rooms, and many gentlemen have devoted themselves to this kind of "sport," which is less dangerous than others. Moreover, some excellent art critics have formed a school, and we are to-day as far from the vacuous generalities of the academician as from the rhetoric of the amateur. Great strides have also been made in the technique of illustration, so that we find printed cheaply, with a wealth of reproductions, solid works of an incontestable scholarly value. I mentioned in my last article the Istituto di Arti Grafiche at Bergamo and the house of Fratelli Alinari at Florence as worthy of high praise for the elegance of their editions: this time I may add that both these houses seek to maintain this pre-eminence. Corrado Ricci, the indefatigable director of the Florence Galleries, edits for the Istituto di Bergamo two collections, one of illustrated monographs, and the other entitled "Italia Artistica," which are as good as this kind of publication can be, both in substance and in form. Many strangers who come to Italy are surprised by the clearness of the illustrations and the moderateness of the price, and some shrewd English publisher should acquire the right of translation. In the first of these collections Ricci has published a study on 'The Artistic Collections of Ravenna,' and Ugo Monneret de Villard a bit of his handiwork on 'Giorgione da Castelfranco.' Ricci gives trustworthy notices of Ravenna artists, while De Villard offers reproductions of the works that certainly belong to Giorgione, and expounds them with the help of documents. In the same way Francesco Malaguzzi-Valeri in another volume analyzes the works, studies, and tendencies of G. Antonio Amadeo, the active sculptor and architect, whose name is connected with the Carthusian monastery and the Duomo of Pavia, the Duomo of Milan, and who represents the characteristics of Lombard art at its best period. Corrado Ricci, who organized the exhibition of ancient art held at Siena in 1904, has sought to perpetuate the remembrance of it in his volume 'Il Palazzo Pubblico di Siena e la Mostra d'Arte Antica Senese,' which is one of the best illustrated of this splendid collection. In "Italia Artistica," the following new volumes are to be had: 'Prato e i suoi Diutorni,' by Enrico Corradini; 'Gubbio,' by Arduino Colasanti; 'Perugia,' by R. A. Gallenga-Stuart, a young student passionately fond of art; 'Vicenza,' by G. Pettinà; 'Pisa,' by Igino B. Supino; and 'Da Comacchio

ad Argenta,' by Antonio Beltramelli. From Prof. J. B. Supino, the worthy Director of our National Museum, we have a work of paramount importance, 'Arte Pisana,' divided into three parts—architecture, sculpture, and painting. The chapter on architecture is the newest and most practical in this conscientious piece of work. In that on sculpture Supino speaks at length of Niccolò Pisano; that on painting deals with Giunta di Guidetto del Colle, the first painter of the thirteenth century who emerged from Byzantinism, and the work of Francesco di Traino Traini, the author of several of the disputed frescoes of the Camposanto. I must mention some other books, worthy of note: the volume of Vittorio Alinari, 'Eglises et Couvents de Florence,' richly illustrated; that of A. Roccavilla, 'L'Arte nel Biellese'; the 'Pagine d'Antica Arte Fiorentina' of the illustrious philosopher Alessandro Chiappelli; and vol. iv. of the 'Storia dell'Arte' of Adolfo Venturi.

I was able to say in 1904 that we had a conqueror and a masterpiece. At present, if there is no masterpiece,

POETRY AND THE DRAMA piece, I have to note a new victory by Gabriele d'Annunzio with his drama 'La Fiaccola sotto il Moggio,' which is terrible in its tragedy. In comedy I have to record 'Fiamme nell'Ombra,' by Enrico Butti, and 'La Crisi,' by Marco Praga, two good productions. But the best authors are either silent or are about to vanish from this world's scene, and the blanks are not easily filled. In the field of poetry no new laurels have been gathered: D'Annunzio has not recently published any verses; Giovanni Pascoli and Giovanni Marradi are preparing new volumes. The most active writer is Giulio Orsini, the grey-haired young poet, whose sixty-five years have not deprived him of poetic fire nor of fresh inspiration, as is proved by his latest volume, 'Jacovella.' A gentle lady writer, Terésah, has offered 'Nova Lyrica,' and from Trieste Riccardo Pitteri has sent us his harmonious verses 'L'Olivio,' and Signora Nella Doria Cambon her odorous 'Petali al Vento.' Francesco Pastonchi, who has restored recitation, or rather the delivery of verses, to a place of honour, has published some new ones, as usual, very fine, in the volume 'Sul Limite dell'Ombra.'

To the 'Annali Barberiani' I need not recur. In addition to this fine contribution to the history of BIBLIOGRAPHY modern literature I must AND mention the 'Lexicon Typo-PALÆOGRAPHICUM graphicum Italicæ' of Giuseppe Fumagalli, which is a valuable geographical repertory, of service for the history of typography in Italy. It not only completes, but also in some parts corrects, the work of Deschamps which forms the supplement to the 'Manuel du Libraire' of Brunet. The volume of Fumagalli is embellished with a quantity of reproductions and facsimiles, and is of real importance to bibliographers. It is also necessary to

record 'Un Decennio (1893-1904) di Bibliografia Dantesca,' described and illustrated with some diligence by G. L. Passerini and C. Mazzi; and the 'Bibliografia ragionata per servire alla Storia di Napoleone II., Re di Roma, Duca di Reichstadt,' of Baron Alberto Lombroso. Among minor bibliographies I may mention 'Il Tricolore Italiano,' a bibliographical essay by Orazio Viola; the 'Bibliografia Generale Parmense' of Stefano Lottici and Giuseppe Sitti; the 'Dizionario Biografico dei Parmigiani Illustri' of Ambrogio Pariset; and the 'Nuovo Annuario della Stampa Periodica d'Italia.' In palæography there is a solitary, but most important work, 'I Papiri della Collezione Fiorentina,' published by G. Vitelli, to whom it is due that Italy has participated in the discoveries of the waste-papyrus baskets of Egypt.

Books of philosophy are meagre. Worthy of note are the study of Benedetto Croce, 'Lineamenti di una Logica Filosofica come Scienza del Concetto Puro'; that of A. Marucci on 'The New Philosophy of Criminal Law'; and various special monographs, such as: Giovanni Gentile, 'Dal Genovesi al Galuppi,' a picture of the changes of thought in the kingdom of Naples from 1750 to 1850; Rodolfo Mondolfo, 'Un Psicologo Associazionista'; Benedetto Pergoli, 'Il Condillac in Italia'; and E. Santamaria, 'Le Idee Pedagogiche di Leone Tolstoi.'

Original and weighty is the study of Sante De Sanctis, 'La Mimica del Pensiero,' which is a development of a celebrated book by Darwin; and also noteworthy are those of Luigi Valli, 'Il Fondamento Psicologico della Religione,' and Giuseppe Zuccante, 'Fra il Pensiero Antico e il Moderno.'

Social problems seem to Italians more attractive than philosophical speculations.

In this class we have various interesting studies, and among the first are those of Francesco Saverio Nitti, a young and energetic Neapolitan professor and politician. He has thoroughly studied two great problems, that of the distribution of wealth in Italy, and that of the nationalization of hydraulic forces, and has compiled two weighty works. The industrial transformation of Naples, which is in course of accomplishment, is the fruit of the tenacious endeavours of this powerful intellect, full of bold thought and profound teaching. We have other books of a financial character, such as the study of Guido Sensini on 'The Variations of the Economic State of Italy in the Last Thirty Years of the Nineteenth Century,' that of Jacopo Tivaroni on 'Direct Taxes on Income,' and that by G. Fontana on 'The Systematic Classification of the Italian Tributary Institution.' Other monographs, rather of an historical character, are those of Emilio Conti on 'Funded Property in the Past and the Present' and of Gino Arias, 'Il Sistema della Costituzione Economica e Sociale Italiana nell'Età dei Comuni.' A present-day subject is treated in the monograph of Carlo Casola on 'Industrial Syndicates' and that

of Antonio Agresti, 'L'Internazionale Verde,' or the International Institute of Agriculture, proposed by David Lubin, and initiated by the King of Italy. I may mention as a curiosity the book of A. R. Levi, 'Come una Nazione diventa grande,' which, as you may imagine, treats of your country's affairs.

Next week I shall conclude my article with a notice of History, Belles-Lettres, Fiction, &c. GUIDO BIAGI.

Cambridge Theological Essays. Edited by H. B. Swete, D.D. (Macmillan & Co.)

THIS volume is not destined to make a sensation. Therein lies its value. It will arouse neither the enthusiasm nor the antagonism of the general public, as did 'Lux Mundi,' 'Contentio Veritatis,' and that almost forgotten display of fireworks 'Essays and Reviews.' It is not the production of a single school of thought. The first essayist is a strongly convinced High Churchman, but Canon J. M. Wilson is also among the contributors. Nor is there any unity in style. The noble and dignified rhetoric of the Master of Trinity and the brilliant epigram of Dr. Foakes-Jackson are far removed from the dry scholasticism of Dr. Caldecott or the rugged baldness of Dr. Askwith. Indeed, except in the case of the two essays above mentioned, and perhaps those of Mr. Bethune-Baker and the Master of Pembroke, we fancy that the reader will find little difficulty in avoiding the dangers supposed by Acton to lurk in "the charm of literary beauty and style." Some of the essays are, we think, scarcely intelligible except to persons of considerable reading in philosophy.

Yet for all this, and possibly because of it, we fancy that, better than any of its competitors, this volume will advance what, in the words of its editor, is the most important work now lying before theology—"to assimilate the new views of truth suggested by modern knowledge, without sacrificing any part of the primitive message." While it does not complete this task, it sets forward some of the main lines on which Christianity is likely to be justified to thoughtful and cultivated men. Even to agnostics it should be of service; it will help to show them what religion means to a number of men whose work in different lines is sufficient evidence that faith does not mean to them the suppression of reason, but rather its consecration and development; for the various writers, however widely divergent may be their theological and even their philosophical views, are at one in this, that they are all what the French term *intellectuels*.

We cannot, of course, either describe or criticize these essays in detail. But we may indicate those which are most important and freshest. Many—like those of Prof. Barnes on the Old Testament, and Mr. J. O. F. Murray on the miracles—do little more than repeat statements and arguments familiar already to readers of this kind of literature. Dr. Robinson's

paper on prayer is well argued, but we do not know that it is very original, or that in substance it contains much more than the early essay of G. J. Romanes on the subject. His account of the controversy of the seventies, and the general tone of the discussion, are, however, illuminating. Dr. Mason's essay on the primitive portrait of Christ is also very freshly and pleasantly written, and has distinct value.

But the most useful and original of the contributions are those of Dr. Cunningham on 'The Christian Standpoint'; Dr. Foakes-Jackson on 'Christ in History'; and Mr. Bethune-Baker on 'Christian Doctrines and their Ethical Significance.' It is these which really give the book its importance. In the first place, all are written in a way to be apprehended of the people. The "general reader," if he will not be deluded by mere rhetoric, will certainly not be repelled by any technicalities of language or allusion, or annoyed by any roughness of style. While Dr. Foakes-Jackson's essay is not merely lucidly, but brilliantly written, Dr. Cunningham's is in some ways the most original, and his discussion affords another witness of the breadth of his mind, chiefly known for studies of a very different nature. The real gist of his argument is the need of emphasizing the fact that the religious consciousness in claiming recognition cannot be adequately criticized merely from without. Either God, in the Christian sense, can be an object of knowledge, or He cannot. If not, of course the religious consciousness is a form of delusion akin to that of persons in a lunatic asylum, who imagine they are daily conversing with friends who are either dead or absent. If, however, Christians, and indeed all believers, are not deceived, their knowledge, though a real knowledge, is of that kind which intimate friends have of one another: it depends on sympathy and mutual likeness; and it can never be fully demonstrated, or even described, to those who are different, and it is never completed, but ever developing:—

Man partly is, and wholly hopes to be.

Yet this knowledge of some person or persons is not merely present, but is the most real and active power in the life of an immense number of men and women. We are convinced that this analogy, the argument from the knowledge which springs of human love, is the only means whereby a personal faith can be adequately defended. As Creighton put it:

"The joy of life lies in self-knowledge, and love is the one key to that knowledge..... The love of parents, the love of friends, the love of married life, the love of God—all are but steps in one great process whereby one wins oneself."

We cannot here develop this point; only we must notice Dr. Cunningham's essay as a distinct step forward. The defenders of Christianity, since the seventeenth century—at any rate, till well into the nineteenth—have suffered from two main defects, which have been largely disastrous: they have allowed their opponents to choose the ground, and since the

days of the Deists have adopted an apologetic tone, almost abject at times, as though Christianity were to beg for scanty recognition at the hands of rationalists. Now, if the Christian faith be not a delusion, it is the crown and completion of knowledge, the right course of human development—not a mere pensioner on the bounty of science, indulged grudgingly with the lowest place at the feast of reason. Secondly, and largely owing to the academic atmosphere it has breathed, apology is too apt to forget sin, or to thrust it into an appendix. Sin, or at least its consciousness, is an awkward fact for idealist philosophy; which finds it very convenient to establish its system first, and to account for evil later. We do not say that Christian writers do this, but we think far too many agree on the line acceptable to persons possessed of high ideals, to whom the grosser passions make small appeal, and sin seems little worse than measles. A man so austere as Kant may be excused for a very imperfect recognition of a fact sadly evident to less fortunate persons. It is a great pity that so many apologists themselves lived sheltered lives, and were content, not to ignore, but to place on the wings, what ought to be in the forefront of the battle. The question lately raised, "Can man sin against God?" goes to the root of the matter; and everything depends on the answer. Now Dr. Cunningham, starting from the personal basis of the religious consciousness, puts this fact (or feeling) in its right place, although we wish he had been followed by a more adequate account of the Atonement than that offered by Dr. Askwith. Whatever form it eventually takes, this doctrine of the Cross of Christ will fill a more, not a less prominent place in the thought of the future than it has in the past, especially with the last two generations, which have been occupied largely with other topics.

Mr. Bethune-Baker's essay, again, is valuable for its insistence on two points. The first is the absurdity of supposing that doctrine can have no influence on ethics, and that the rules of conduct will remain the same, whatever be the system of belief adopted by men. The apparition in the serene firmament of philosophy of that strange meteor Nietzsche is the best proof of this; and Mr. Bethune-Baker does well to point the moral of this intellectual comet's story—a story now often retold by Mr. John Davidson and others. Secondly, Mr. Bethune-Baker insists on the importance of distinguishing between Christian conduct—which is essentially and in idea a life inspired by love to a Person—and codes of ethics of all kinds. Probably one of the least valuable results of the influence of some forms of philosophy upon religion has been the willingness to identify Christian ethics with a mere code, and so to subject them to the destructive criticism of writers like Mr. G. E. Moore, to whom codes of ethics, categorical imperatives, and the like, are food for mockery, much of it legitimate. Personal affections he does not mock at, but

considers a "true good"; and these are the essence of Christian ethics although, of course (in the case of a Christian), Mr. Moore believes their Object to be non-existent. In Mr. Bethune-Baker's essay we find the personal appeal and the importance of sin adequately recognized.

Canon Foakes-Jackson's essay goes a step further. It is by implication an attempt to answer the objection that Christianity at its best is but an episode in the story of human life, an episode which is fast becoming a mere survival. He attempts to set forth the Incarnation as the true philosophy of history. The idea is not new, and the essay makes no claim to add to our knowledge of facts. But as an interpretation of them, freshly and brightly written, and as a mingling of genuine thought with erudition, it is in some respects the most valuable in the book, as it certainly is the most suggestive. We are very glad to see that Canon Foakes-Jackson realizes the significance of Mr. J. M. Robertson's writing. That extremely able and bitter anti-Christian critic has seen that, if the records be in any way trustworthy, we are, in Canon Jackson's words, "driven by the investigation of the Human Christ to acknowledge that he must be also Divine"; and since to Mr. Robertson the one alternative is impossible, the other is adopted of denying the historicity of Jesus *in toto*. Such is the result of the purely rationalistic position, only very few people have the candour or logical fearlessness of Mr. Robertson, and consequently disguise it from themselves.

We will conclude with a quotation which expresses the net result of the whole situation as here conceived:—

"How few thinking people, to take but the simplest instances, are now able to accept the Mosaic cosmogony as literally true, or to acknowledge the inerrancy of Holy Scripture in the sense which would have satisfied our forefathers! The question therefore that the men of our generation have to decide is briefly this:—Does the surrender of these things imply the abandonment of Christianity? The answer to it seems to depend on what we consider to be the essence of the religion of Christ. If we consider that Christ is His own evidence and needs not that any man bear witness of Him, all these matters, however interesting, are unessential, and then we can survey the battle with the feelings of a commander whose lines of communication with an impregnable fortress and illimitable supplies are secure. But if we regard our Faith as a system of doctrines resting on the authority of the past, a scheme of salvation elaborately constructed out of infallible Scriptures, an ecclesiastical organisation fixed and unalterable since the days of the Apostles, or a stereotyped theory of the Universe, we are compelled to admit that the least fragment cannot be removed from the structure without endangering the whole."

We have said enough to indicate that these essays are in the best sense apologetic—not, that is, an elaborate argument in defence of Christianity as a defendant in a trial, but the setting forth of a definite view of the meaning of life and the nature of all knowledge—a view based on

personalities and their intercourse. To those in whom such a view is already implicit in their thought and practice the book will serve the great end of making it explicit, and showing its consequences in the sphere of religion; to those who have already rejected such a view it can make no appeal, and may seem merely silly. But it has the great merit of attacking the problem in the right way, and not attempting, like some apologies, to prove too much, or taking, like others, a low and pleading tone of expostulation. The attitude of faith ought to be one of certainty, leading to triumph—not that of an Old Bailey barrister asking for an acquittal, and hoping no more than that the jury will disagree.

The Poetical Works of William Blake.
Edited by John Sampson. (Oxford, Clarendon Press.)

The Lyrical Poems of William Blake.
Text by John Sampson. With an Introduction by Walter Raleigh. (Same publishers.)

MR. SAMPSON'S edition of Blake is a masterpiece of editing, and Blake, of all modern English poets, was most in need of a good editor. The text of Blake, as it can be read in the two most accessible editions—Mr. W. M. Rossetti's in the "Aldine" series, and Mr. W. B. Yeats's in "The Muses' Library"—differs widely, and in neither edition does it even profess to be printed as Blake wrote it. It is to D. G. Rossetti that we owe the recovery, if not almost the discovery, of Blake; it is to Mr. Swinburne that we owe the most generous and penetrating study of his work that has yet been made. Yet it is to Rossetti, and in a minor degree to Mr. Swinburne, that we owe that adulteration of the original text which has left it, as Mr. Sampson truly says, "a sort of poor palimpsest where each new owner has overwritten his own poetry." The text of Mr. Yeats is more faithful than that of Mr. Rossetti, but it rearranges the material with much freedom, omits and emends many poems, and contains numerous inaccuracies. "It will be seen," says Mr. Sampson, referring to the various editions, "that scarcely a single poem or even epigram has been suffered to remain as Blake wrote it."

In this new edition the text is printed verbatim from the manuscript, engraved, and letterpress originals; "Blake's final version is uniformly adopted as the text, while all earlier or cancelled readings are supplied in foot-notes." All the poems are arranged exactly as they are found, and each group is given, as far as is known, in chronological order. The two main MS. sources, the Rossetti and the Pickering MSS., are now printed for the first time from careful and accurate transcripts, made by the present owner, Mr. W. A. White, of Brooklyn, New York, whose generous and scrupulous labour deserves grateful recognition from every student of Blake. Each section has a

comprehensive and minute bibliographical introduction; the greater part of the poems, in addition to the variorum readings, have foot-notes explaining, completing, or interpreting the text, in many cases showing Blake at work on his material, stage by stage; and there is a condensed, but excellent *catalogue raisonné* of the Prophetic Books. Many dates are now fixed for the first time; a few fragments are for the first time printed; in short, it is now possible to read the whole of Blake's poems exactly as he wrote them.

In an edition so nearly faultless as Mr. Sampson's we may point out a small but important matter which is overlooked by him, as it is by many editors. The dates of Blake's birth and death are nowhere clearly stated; the more important, the date of his birth, is, indeed, not given at all. So essential a point should always be made clear, and it could not be made clearer than in the arrangement adopted by Mr. Waller in the "Cambridge Classics," where the dates of birth and death are printed in large type opposite the title-page. Then we would ask why, in a complete edition of Blake's poems, the poems contained in the later half of the 'Poetical Sketches' should "fall somewhat outside the scope of this edition," and merely "be supplied in an appendix," and in smaller type, "in order that the reader may be enabled to judge of Blake's first volume in its entirety." In the bibliographical preface to the 'Poetical Sketches' Mr. Sampson tells us that

"W. M. Rossetti places the pieces in an order of his own, and omits the prose, with the exception of the 'Prologue to King John' and 'Samson,' which he prints as blank verse. Ellis and Yeats follow the Aldine edition, omitting 'Samson.'"

This is true of the text in vol. iii. of Ellis and Yeats, but Mr. Sampson overlooks the fact that on pp. 177-82 of vol. i. both the 'Prologue to King John' and 'Samson' are printed in a metrical arrangement made by the editors, and different from that of Mr. Rossetti. The other two prose pieces, omitted in the Aldine edition, follow on pp. 183-5 "in their natural form as prose."

On one of the pages in which Messrs. Ellis and Yeats make the unjustifiable statement that

"if the present version had been read aloud to Blake within twenty-four hours of the composition of his own piece, he would not have known that he had not written what is here printed," they add:—

"But if the best of originators, he was the poorest of correctors, most of all in cases where his lines may really be said to correct themselves."

It has been the error of all Blake's editors to think this, and to act on their theory that Blake's lines "correct themselves." Mr. Sampson 'proves' by his edition, in which only Blake's own corrections of his lines are supplied, that Blake was as great a corrector as he was an originator. In but one or two instances did Blake prefer finally an obviously inferior reading, while his improvements

are visible on almost every page to any one who goes carefully through the variorum readings. Here and there, of course, are slips of grammar and jolts of metre; but even when these have been rectified by the best of emendators, something—and something characteristic of Blake—is almost invariably lost. Take, for instance, the beautiful early lines 'To the Evening Star,' which are written in a form of blank verse whose very incorrectnesses foreshadow that later measure of the Prophetic Books in which Blake professes to have "produced a variety in every line, both of cadences and number of syllables." The germs of this later style are clearly visible in such lines as:—

Smile on our loves, and whilst thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep.

That is how they are printed, but in Rossetti's version they read:—

whilst thou drawest round
The curtains of the sky, scatter thy dew;

and in Mr. Swinburne's:—

while thou drawest round
The sky's blue curtains, scatter silver dew.

Both also alter "shuts" to "closes." The two versions are extremely characteristic—of Rossetti and of Mr. Swinburne, whose *facture* of verse might almost be divined from them; but they have ceased to be characteristic of the Blake of 1783, and they no longer help to explain the Blake of 1793.

The chief instance of a poem permanently spoilt by Blake, and thus necessarily represented in Mr. Sampson's text by an inferior reading, is the poem generally known as 'Love's Secret,' which begins "Never seek to tell thy love." Blake omitted the beautiful first stanza, and altered the lovely ending, "He took her with a sigh," into the harsh and grotesque "O! was no deny." Mr. Sampson, of course, gives the earlier readings in his foot-notes, but this is an instance in which he would have done well to print both versions in full, as he has done in several other not more important instances. Two pages later there is a fine example of those generally wise changes which are now seen for the first time in the text: the change of "And 'twixt earnest and joke" to the more concrete, less didactic, certainly more imaginative "And still as a maid," in the poem beginning

I asked a thief to steal me a peach.

On p. 198 a lovely new reading has been recaptured in the poem called 'Morning,' which has always been printed:—

Sweet morning leads me on;
With soft repentant moan
I see the break of day.

What Blake really wrote was:—

Sweet mercy leads me on
With soft repentant moan:
I see the break of day.

The most important of the new readings, however, is the final text of the poem, first called 'In a Myrtle Shade.' This, originally sixteen lines in length, was altered and cut down again and again, and these different versions are given inaccurately in the edition of Mr. Yeats, who prints as Blake's final text a version which ends

with two lines omitted by Blake. The final version, as given by Mr. Sampson, is reduced from sixteen to six lines, and has attained perfection.

The pages of Mr. Sampson's edition from 178 to 182 will repay careful study. There we see Blake for once unable to extricate himself from the tangle of his own twisting, attempting again and again to mould the substance and straighten the form of what had never been wholly mastered by his imagination. Not even the five pages which give us the whole process of gestation of what came at last to be the masterpiece of 'The Tiger' are more significant in their revelation of Blake's manner of work. In the first version of 'The Fly,' whose "tiny metre" seems as if it must have been twin-born with its thought, we find Blake beginning in a heavy metre, thus:—

Woe! alas! my guilty hand
Brushed across thy summer joy:
All thy gilded painted pride
Shattered, fled.....

The four lines called 'The Lily,' now so placid a song of innocence, are seen in one of the most interesting of the notes to have been begun in exactly the opposite mood:—

"Beginning by writing:—

The rose puts envious....

he felt that 'envious' did not express his full meaning, and deleted the last three words, writing above them 'lustful rose,' and finishing the line with the words 'puts forth a thorn.' He then went on—

The coward sheep a threatening horn;
While the lilly white shall in love delight,
And the lion increase freedom and peace.

at which point he drew a line under the poem to show it was finished. On a subsequent reading he deleted the last line, substituting for it—

The priest loves war, and the soldier peace,

but here, perceiving that his rime had disappeared, he cancelled this line also, and gave the poem an entirely different turn by changing the word 'lustful' to 'modest' and 'coward' to 'humble,' and completing the quatrain (as in the engraved version) by a fourth line simply explanatory of the first three."

In more than one poem we find Blake, after he had written it, realizing that, though it was clear to his own mind, it would be to the reader no more than a lock without a key, and promptly supplying the key in the form of an introductory stanza, as in 'The Wild Flower's Song' (p. 170). Throughout, indeed, we are able to realize, and for the first time, the sane and alert critical quality which accompanied or followed Blake in what have seemed to many his almost unconscious improvisations.

In the separate edition of Blake's 'Lyrical Poems' (to which Mr. Walter Raleigh has contributed a brilliant study of Blake's mental attitude and a vivid representation of that mental attitude which responds to Blake) Mr. Sampson prints such poems as he gives in the same text as in his larger edition, but without Blake's eccentricities of spelling, and to some extent rearranged in a more generally convenient form. It should have been stated that this is not a complete edition of even the lyrical poems, but that many

of the fragments, and a few complete poems (such as 'Long John Brown and Little Mary Bell'), have been, very reasonably, omitted in an edition prepared, not for the student, but for the general lover of poetry. As it is, it is fuller than either the "Aldine" or "Muses' Library" edition, and contains, in an absolutely accurate text, all of Blake that can possibly be required for general reading, unencumbered by any of the notes that swarm over the pages of the larger edition, too enticingly for mere pleasure in the poems. That we should have two such editions at the same time is a double boon, for which the student and the epicure of letters should render equal thanks. And to some students and to some epicures there will seem to be a special fitness in rendering thanks for so great a service done to Blake, "the mental traveller" of English poetry, by one who is already known as the best Romany scholar in England.

AIDS TO THE OLD TESTAMENT.

Introduction to the Old Testament. By John Edgar McFadyen. (Hodder & Stoughton.)—Prof. McFadyen has written this book not for specialists, but for theological students, ministers, and laymen who, while wishing to understand the modern attitude towards the Old Testament, may be unable to follow the details of criticism. The purpose of the author is good, since there are crowds of men with a religious, historical, or literary interest in the Old Testament, but without the knowledge even of the shape of a letter of the Hebrew alphabet, who seek for information to which their ignorance should not prove a barrier. It is obvious that an account of or introduction to the books of the Old Testament cannot furnish a series of undisputed conclusions of criticism, since there is no such series; but while a writer sets forth his own opinions, to which competent critics may give assent or offer objection, he may illustrate the general attitude of modern scholars towards the materials with which he deals. There is abundant evidence to prove that Prof. McFadyen is acquainted with the works of well-known writers; but he does not weary his readers by setting one scholar against another, nor amuse them by accounts of the petty battles of pedants, nor edify them with reflections about the vagaries of Higher Critics. To each book of the Old Testament he furnishes an introduction which is written in the free critical spirit characteristic of modern scholarship, and written, too, with a power to stimulate the interests of his readers, and satisfy their just and reasonable demands for information concerning the history and character of writings regarded by so many as sacred Scriptures. The book of Job, for example, receives the same kind of literary treatment which Froude gave to it in one of his 'Short Studies.' Of the Song of Songs it is said that

"the true view of this perplexing book appears to be that it is, as Herder called it, 'a string of pearls'—an anthology of love or wedding songs sung during the festivities of the 'king's week,' as the first week after the wedding is called in Syria."

The book of Esther is described as "not a history, but a historical novel in miniature." "What we regretfully miss in the book," says Prof. McFadyen,

"is a truly religious note. It is national to the core; but, for once in the Old Testament, nationality is not wedded to a worthy conception of God. The popularity of the book shows how little the prophetic elements in Israel's religion had touched the people's heart, and how stubborn a resistance was sure to be offered to the generous and emancipating word of Jesus."

Israel's Historical and Biographical Narratives. By Charles Foster Kent. (Same publishers.)—This volume of "The Student's Old Testament" treats of the history of Israel as written in the books from Samuel to the Maccabees. Prof. Kent attempts to set forth the narratives in chronological sequence, so as to make the history of Israel more intelligible. The book is written for the use of Bible classes; and the author hopes that such classes will "abandon the unsystematic and largely fruitless methods still in vogue, and enter upon a graded, unified course of study, which will in the end give a complete and thorough knowledge of the contents of both Testaments." It would be possible to object to details of the arrangement adopted by Dr. Kent, but not to his plan or purpose, which is simply the presentation of events in their logical order. In an interesting and scholarly introduction he deals with the origin and present literary form of the historical and biographical narratives, the earlier histories and biographies incorporated in Samuel and Kings, the Chronicler's ecclesiastical history of Judah and the Temple, the original sources and historical value of Ezra-Nehemiah, the records of the Maccabean age, and the recovery of the original text of the historical books. These subjects, suggestive of many problems, are not made too difficult for the ordinary intelligent reader; but the treatment of them shows him the nature of the questions which must be considered in the study of the Old Testament. The methods of the Higher Criticism are followed, but Dr. Kent does not depart from the way of sanity or the path of soberness. In a paragraph with the heading 'Popular Judean David Stories' he writes (and the words illustrate his style of exposition):—

"From the lips of the people also doubtless came the variant versions of the more important incidents in David's early life, as, for example, his contest with Goliath. A comparison shows that they are clearly duplicates of the corresponding early Judean narratives, but here the stories are told with slight variations; details and names are usually forgotten, the colouring is heightened, and the language illustrates the effects of their having been retold from generation to generation. The same love and admiration for David are revealed, only he has been so completely idealized that his faults and sins have been forgotten."

The book, with the introduction and the notes to the English text of the narratives, should be of value to those who study the Old Testament as the history of a nation or race, and as the record of the progress of a religion.

Man's Estate. By F. E. Coggin. (John Murray.)—This book is an interpretation of Genesis ii. 4-iv. 26, and has nothing to do with questions of Higher Criticism. Mr. Coggin may be congratulated on providing a Bible study refreshingly free from statements of the historical origins of narratives, from detections of the literary work of this or that hand, and from attempts to reconcile science and revelation. He is, of course, not ignorant of what modern learning has done with the passage from Genesis which he interprets; and, while admitting that the passage has lost several meanings it had acquired in the course of centuries, he seeks to find what meaning abides. "It appears to me," he says,

"that what we find in the early chapters of Genesis may be compared with the work of an artist who, with an eye for nothing but the beauty and impressiveness of a landscape, is so faithful in his drawing and colouring that a botanist or geologist, with whose special knowledge the artist has no acquaintance, is so touched by his rare faithfulness that the man of science opens his eyes to the artist's beautiful vision. Notwithstanding the long lapse of time since these writings were finished, they seem to have kept a reserved impressiveness to awaken this last generation to their solemn and inspiring message."

The story is treated as a parable, but should the reader take it as history he will not find himself at variance with Mr. Coggin as an interpreter. Among the subjects discussed, with special reference to the narrative, are Providence, good and evil, marriage, male and female, wages of sin, death, and the carnal mind. In the discussions (and this is an admirable feature of the book) there are constant references to modern thinkers. Browning is often quoted; and Emerson, Carlyle, Ruskin, Lecky, and other teachers are brought to our help. The notes, too, testify that Mr. Coggin has more than a slight acquaintance with the works of modern scholars, such as Lightfoot, Hort, and Canon Driver. An illustration of Mr. Coggin's style of interpretation may be given. "The love," he says,

"which in body and in soul binds heart to heart and mind to mind is the final outcome of the process of sex distinction which, as at last it affects humanity, is figured in our story by the conversion of the representative of humanity from one being into two persons, who are brought together by God to lead one life in fellowship."

THE PSALMS.

The Psalter of the Church: the Septuagint Psalms compared with the Hebrew. With Various Notes. By F. W. Mozley. (Cambridge, University Press.)—Besides the Septuagint translation of the Psalms, which is the original "Psalter of the Church," as opposed to the Synagogue Psalms represented by the Masoretic Hebrew text, there come here into consideration the translations contained in the Vulgate and the English Prayer Book. The Vulgate Psalter is connected with the Septuagint through the medium of the old Latin, of which it is a revision made by St. Jerome. The claim of the Prayer Book version to be regarded as an offshoot of the Septuagint is less decisive. It rests mainly on certain additions from the Vulgate which in the Great Bible of 1539-41, from which the version is taken, were distinguished by smaller type enclosed within parentheses, a system of differentiation which has been substantially readopted in Dr. Driver's 'Parallel Psalter.' Mr. Mozley has brought to his task scholarship, patience, and a sound judgment in all matters affecting textual criticism. His careful comparison of the Septuagint with the Hebrew text is sure to be a very great help to students at the universities and elsewhere; and his notes on the Vulgate and the Prayer Book version will also be found very useful. We note with pleasure that attention has been paid to certain peculiar usages of English words in the Psalter. The author's defence of the "ruder versions," as speaking "with the tone and authority of an original, without anxiety about the finer shades of meaning" (p. viii), will strike some readers as a sort of special pleading; but this by no means detracts from the excellence of the main part of the work.

The Book of Psalms. With Introduction and Notes by W. F. Cobb, D.D. (Methuen & Co.)—As a justification for adding another

commentary on the Psalms to the many already in use, the author refers to "the absence of any extended work in English which treats the 'Psalms of David' freely as documents of religion in its historical setting, apart from the after-thoughts of theology, and from the meaning read into them by Christian writers."

The new book is certainly free in its tendency, without ever losing sight of the religious character of the subject. It is also in many respects up to date, and there is an air of freshness about every part of it. The author has used the best authorities available, and exercised sound judgment in leaning to this side or that. It is, however, surprising to find that the introduction begins with the erroneous statement that the Old Testament name of the Psalter is "T'hillim," and that "T'phillim" (prayers) was by a copyist's error written instead of it at the end of Ps. lxxii. As a matter of fact, neither of these forms occurs in the Old Testament, the title "T'hillim" (praises) being the later Synagogue name of the book. Dr. Cobb also gives a fresh translation of the Psalms.

The Book of Psalms. Translated by T. K. Cheyne, D.D. (Kegan Paul & Co.)—Neither the title-page nor any other part of this book, one of "The Dryden Library," affords a hint regarding the history of this work on the Psalms; but it is in reality a reprint—page for page and word for word—of Prof. Cheyne's introduction, translation, and notes published by Messrs. Kegan Paul & Co. in 1884. Even the words "O Lord, Jehovah Sabaoth," which had been accidentally omitted from Ps. lxxix. 6 in that edition, are also omitted in the reprint. The only alterations seem to be in the wording of the introduction "Any version of a masterpiece like the Psalter can be only in a slight degree successful," instead of "partially successful"; the omission of the note of fifteen lines which followed the sentence just quoted; and the addition, at the end of the explanatory notes, of a list of passages which involve important corrections of the Hebrew text. The republication, however, of this book at the present time serves to emphasize the difference between Prof. Cheyne's recently published extensive work on the Psalms and his work of about a quarter of a century ago. There are very many who will unhesitatingly prefer the old to the new. Others will say that the old, instead of being republished in its exact original form, might here and there have been improved by the introduction of some of the more cautious elements of advance that are to be found in the learned critic's recent work.

The Psalms: their Spiritual Teaching. By Rev. J. Elder Cumming, D.D.—Vol. I. *Psalms I.-XLI.* (Religious Tract Society.)—Dr. Cumming's object is to provide a devotional commentary on the Psalms from the standpoint of Evangelical doctrine. This is perfectly justifiable. The spiritual tone pervading the Psalter appeals to each religious man, whatever his theological position may be. Tennyson's famous lines regarding

him who sings
To one clear harp in divers tones

might, in fact, be made to apply not only to the divers themes treated in the Psalter, but also to the appeal which the book as a whole makes to various kinds of men. Dr. Cumming has, therefore, done well to write his commentary. His language is simple, crisp, and direct; and an air of sincerity marks its expression. It is, of course, well known how difficult it is to maintain the true devotional spirit for any length of time, and one must, therefore, be prepared to come across passages exhibiting

a diminished degree of force. Occasionally there is even bathos. We have noticed this especially in connexion with the fanciful rendering "Think of that" assigned to the problematic "Selah," when it appears in places where the supposed English equivalent does not at all suit the sense. The introduction is interesting as recounting several methods employed in the spiritual interpretation of the Psalter.

THE NEW TESTAMENT.

Johannine Vocabulary. By Edwin A. Abbott. (A. & C. Black.)—Dr. Abbott tells us that he wrote a rough draft of a 'Johannine Grammar,' and that, studied with the aid of it, "the author of the Johannine Gospel revealed himself in a new light, as a prophet and yet a player on words; one of the most simple of writers, yet one of the most ambiguous; with a style, in parts, careless, parenthetic... but, in general effect, an inspired artist." As the title indicates, the book professes to be a study of the use of words by the writer of the Fourth Gospel. Those who know Dr. Abbott's work will be prepared to find in this volume evidence of his wide and varied scholarship; and even those who suspect or are convinced that ingenuity leads him to strange conclusions will welcome this contribution to the study of New Testament Greek. This book, however, is not intended only for students of Greek. "There is nothing," he says,

"to prevent an 'unlearned' reader from understanding, for example, that a difference is intended (as Origen says there is) when the Fourth Gospel describes some as 'believing in' our Lord, and others as 'believing in His name'; and that a play on words describes the people in Jerusalem as 'trusting in His name,' whereas 'Jesus did not trust Himself to them'; and that a contrast is drawn between 'the beloved disciple' and Thomas, both of whom 'saw and believed'—but in what different circumstances."

The "unlearned" reader, it may be pointed out, will probably find difficulty in understanding what circumstances have to do with belief as a mental act or process. Variety in the circumstances which excite or create belief in different persons does not cause variety in the act or process of belief. The act is one and the same, whoever the persons and whatever the circumstances may be. Dr. Abbott styles his first chapter 'Believing,' and uses as a sub-title the words "Believing," or "Trusting," a Key-Word in the Fourth Gospel. There are many things in this chapter, and also in others, which seem irrelevant to a study of the Johannine vocabulary, and which belong, rather, to the teaching of the Evangelist. It may be true, for example, that the Evangelist regards "belief" upon detailed ocular evidence as inferior to "knowledge" given to us by the Spirit, and that he wishes to show that there were many different roads to the "knowledge" of the risen Saviour; but the book claims to deal with the Johannine vocabulary. And in a book with this claim we have many passages such as the following:—

"Mary Magdalene did not 'believe' so soon as the beloved disciple. After he had 'believed,' she remained 'weeping.' Nor did she 'see and believe.' On the contrary, she 'saw' without 'believing'; for she 'supposed it was the gardener.' But she was the first to 'hear.'"

The Testimony of St. Paul to Christ. By R. J. Knowling. (Hodder & Stoughton.)—This volume contains the Boyle Lectures, 1903-5, delivered by Prof. Knowling. There are three series, of which the first deals with

the documents, the second with St. Paul's testimony in relation to the Gospels, and the third with the Apostle's testimony in relation to the life of the Church. It is no doubt necessary in writing or speaking about that testimony to be sure of the documents which are to be received as sources, and there may be, therefore, some justification for the first set of lectures in this volume. One set of lectures of ordinary length is insufficient, however, to exhaust the problems connected with the Pauline literature, and to set forth and test the external and internal evidence for the acceptance or rejection of this or that epistle. Prof. Knowling prefers to follow authorities rather than to lead with arguments of his own, though, while almost apologizing in his preface for his references to Van Manen, he pleads that he has attempted to deal with such theories at first hand. He refers, too, to the fact that these theories have been popularized in Germany by "a certain Pastor Kalthoff," and in England by Mr. J. M. Robertson in 'Pagan Christs,' and by the publications of the Rationalist Press Association. From his lectures it is evident that he seeks to crush such theories. The crushing may be necessary, and Prof. Knowling evidently thinks it is, as a preliminary to the study of the subject implied in the title of the book. Throughout it, and not only in the first set of lectures, he shows a most extensive knowledge of the relevant literature, from German treatises down to magazine articles; and readers are made aware of the problems, or at least that there are innumerable problems, connected with the Pauline writings, and that the answers to them are many. His own position is extremely conservative, it may be said, even in relation to the Pastoral Epistles. He trusts that the first series of these lectures has

"at least shown us how the evidence for the authenticity of a large majority of St. Paul's Epistles, if not for the whole of those claimed for him, is commending itself to the consideration, and in no small degree to the acceptance, of men of very varied schools of thought, and that no serious importance attaches to recent attacks upon positions already won."

The testimony which is examined in this volume is of the greatest interest as a contribution to the study of the mind of Christ, and also as evidence regarding the life of the historical Jesus. Prof. Knowling recognizes the value of the inquiry, and he is to be praised for undertaking the consideration of it. But his weight of learning presses heavily on the reader, if not on the writer. On the first page of Lecture X., 'The Testimony of St. Paul to the Facts and Teaching of the Gospels,' we are told that the subject is one of permanent interest in New Testament criticism; and then, when our interest is awakened, we are brought face to face on the same page with Strauss, H. Holtzmann, J. Weiss, and Pfleiderer.

OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes *The War in South Africa: The Advance to Pretoria, the Upper Tugela Campaign, &c., prepared in the Historical Section of the Great General Staff, Berlin*, authorized translation by Col. Hubert Du Cane. The originals of this and former German accounts are written with the kindness which every regular army displays towards other professional armies engaged against amateurs. At the same time, contempt for our work in South Africa peeps out here and there. The general conclusion, of course, is that the old "prin-

ciples... have retained all their worth.... Success will not be denied to the attack." Every failure is ascribed to the generals, or to the men—usually to the former. Lord Roberts is blamed for fearing to expose his troops to loss. The present First Military Member of the Army Council is "dilatatory." Neither Sir Redvers Buller (p. 202) nor Sir Charles Warren (p. 139) could write Orders. Sir John French failed, not only at Poplar Grove, but at Driefontein, where he "displayed remarkable supineness." In the 'Retrospect' we read: "The leaders—superior and subordinate—had no mental grasp of the requirements of a modern battle." "The fighting methods adopted by the British may be looked on as the natural outcome of the inferior quality of a mercenary army." The one point in which the Prussian Great General Staff have been willing to learn from our experience concerns the employment of heavy guns. Here they differ from General Langlois, who, with at least equal competence, was last week preaching the opposite doctrine. The translation is good. In avoiding German idioms Col. Du Cane sometimes strays into English of too popular a kind, as, for example, by the use of the fourth word in "as soon as ever."

Main Currents in Nineteenth-Century Literature. By George Brandes.—Vol. VI. *Young Germany.* (Heinemann.)—The final volume of Dr. Brandes's great work deals with a period which generally receives very unsympathetic treatment, if not from the historian proper, yet certainly from the literary historian. Nor is this greatly to be wondered at. The German literature of opposition and revolution from about 1820 to 1848—Dr. Brandes extends the signification of "Young Germany" to the whole of this period—does not contain much that purely æsthetic criticism can regard as superlatively good, and it does contain a great deal that such criticism is apt to resent, or at least neglect. In spite of this, or rather because of this, the present volume is one of the most interesting and admirable in the series. It gives the author abundant opportunity for the display of his extraordinary psychological gifts; for his forte is not so much the appraisal of literature as such as the analysis of the spiritual life, the character, and the aims of an author or an age, especially in connexion with modern thought. That, indeed, is what makes his work so vivid and stimulating. For him the subject is still alive; he will take hold of some writer whom we have been accustomed to pass by and consider of no special consequence—some Pückler, or Herwegh, or Dingelstedt—and will pluck out the heart of his personality, and present him to us in his true significance, which often is not a literary one at all. We are given in the present volume a wonderful series of such portraits, from Börne and Heine down to Hartmann and Sallet; and even if we cannot always accept the painter's point of view without reservation, yet he constantly manages to bring out a certain aspect of the truth with such force and freshness as permanently to modify our estimate of the character in question. The rigidly literary critic may perhaps object that certain important figures are absent from the gallery—authors like Hebbel and Ludwig, for example, are merely named—but the objection would be unfair. Dr. Brandes, as he expressly states, has selected and grouped his subjects from the personal point of view and with a perfectly definite aim, and his success amply justifies the method.

It is impossible here to discuss the volume in detail, but we cannot refrain from calling

attention to the charming and illuminating chapter on Rahel, Bettina, and Charlotte Stieglitz, and to what many readers will probably regard as the most interesting portion of the book—the long and full account of Heine and his work. Here Dr. Brandes has indeed a congenial subject, for his delight in the poet whom he considers "probably the wittiest man that ever lived, or at least the wittiest man of modern times," is unmistakable. His sketch of Heine's life is admirable; and his criticism of the poems, especially the suggestive comparison of Goethe with Heine, is exceedingly clever. And his analysis of Heine's character, with its puzzling contradictions that urged him now to vehement utterances of radicalism and again to equally vehement disclaimers of being in any sense a republican, is wonderfully penetrating. "The explanation," says Dr. Brandes,

"is that Heine was at one and the same time a passionate lover of liberty and an out-and-out aristocrat. He had the freedom-loving nature's thirst for liberty, pined and languished for it, and loved it with his whole soul; but he had also the great nature's admiration for human greatness and the refined nature's nervous horror of the rule of mediocrity."

This recalls Dr. Brandes's well-known characterization of Nietzsche as "an aristocratic radical," and the fact that these two authors have much in common is certainly worthy of consideration.

In introducing her book of reminiscences, *In our Convent Days* (Constable), Miss Agnes Repplier wonders if her successors in the schools of to-day "live their lives as vehemently as we lived ours." We should guess that the successors referred to are very much what Miss Repplier and her companions were when, at eleven or thirteen, they fell in love with Marianus, the Italian acolyte, and strutted the stage in the immaculate scenes of 'Zuma,' "a Peruvian play in which an Indian girl is accused of poisoning the wife of the Spanish general, when she is really trying to cure him of a fever by giving him quinine." It was a wonderful day when the archbishop begged a holiday for them, and was escorted through the woods; and it must have been thrilling when he asked for a song, and himself broke into a nonsensical rigmarole concerning a miller and a weaver and a little tailor boy. Miss Repplier writes with a grave humour which makes easy reading, but naturally her chronicle is somewhat "small beer." The children played, were naughty, and were punished, and selected goddesses among the bigger girls to worship, all in the way of small girls and immature wandering minds. We assume that the names scattered throughout the pages are real names since some are obviously so. The bearers of them will find Miss Repplier's reminiscences very grateful and graceful, if they happen to come across her book.

The Life of Adeline Sergeant. By Winifred Stephens. (Hodder & Stoughton.)—It is always interesting to note the influences of environment and heredity to which a popular author has been subjected. Miss Sergeant's mother was an Evangelical writer, and her father a Wesleyan minister. She was brought up and educated as a Wesleyan, joined the Church of England whilst living as a governess in Canon Burn Murdoch's household, and after passing through a series of "spiritual revolutions," to which an imaginative and highly strung temperament exposed her, was ultimately received into the Church of Rome. Miss Stephens has written a detailed and affectionate account of her friend's life and work, which shows her to have been a woman of warm affections and

great sympathy for others, and of a very cheerful courage where her own difficulties and troubles were concerned. Miss Stephens has yielded to the temptation—common to her sex—of being a little too detailed in places, especially in the matter of Miss Sergeant's early love affair, which was accompanied by all the morbid emotions—bravely combated, however—inseparable from such a youthful experience. It is of greater interest to learn the methods of work of this most fertile author, who wrote with such rapidity that she produced two serials annually, and whose novels were at least remarkable for their well-woven plots.

What is Truth? By I. Gregory Smith. (John Murray.)—The question of "jesting Pilate," for which, Bacon says, he "would not stay for an answer," gives a title to Mr. Gregory Smith's book, which he himself describes as "an attempt to elucidate first principles in belief." Very properly, he begins with an essay on the freedom of the will—too short to exhaust the subject, but long enough to show the destructive consequences of Determinism. Freedom is necessary to morality, which, we are told, "is the only sure footing for man with quicksands under his feet," and which is further declared to be "the surest criterion of the truth of a creed." Dealing with Christianity itself, Mr. Gregory Smith naturally gives pre-eminence to the doctrine of the Incarnation; but though he desires to elucidate first principles, he does little more than make reverent assertions regarding this doctrine. Most interesting, and most suggestive, too, are many of the author's statements, and the whole atmosphere of the book is religious; but many difficulties present themselves, for overcoming which no help is offered. We are told, for instance, that "an intelligent Christian accepts what is incomprehensible to him in Christianity, because he has ethical reasons for giving credence to Christ, for trusting Him." Is the incomprehensible, it may be asked, in the Christianity of Christ Himself or in that of the Church? and what is the precise import of "trusting Him"? Another statement may be quoted: "About the swine in Gadara, for instance, a Christian, if perplexed by the incident, is content to wait for an explanation till 'the shadows shall flee away' and he 'shall know even as he is known.'" The statement surely contradicts experience. There are men who do not forfeit their Christian name simply because they engage in a criticism of the Scriptures, seek to determine the significance of the idea of the inspiration of the Bible, and desire to ascertain the credibility of all the narratives (including that of the swine in Gadara) set forth in the Gospels. A Christian eager to elucidate first principles in belief is not content to wait for explanations if, while believing in the duty of seeking, he can find them. It may be pointed out, too, that the Christian cannot wait for explanations till "the shadows shall flee away," since the incidents of the life of Christ are in part the materials from which are derived the "ethical reasons for giving credence to Christ, for trusting Him." Mr. Gregory Smith recognizes the use of these incidents for creating or fostering trust in Christ. He will not reject the incident of the swine, and will not wait for an explanation of it, but declares that in it "there is, for those who care to see it, an object-lesson, more telling than language, of the awfulness of submission to evil." He is not afraid of modern discoveries in science or of the results of criticism, as he is able without hesitation, following St. Augustine, to ask the question, "Can any other teacher say, 'Come unto Me, and

I will give you rest'?" He knows, too, the value of the doctrine of the Incarnation, and sees most clearly the significance for conduct of a trust in Christ. Yet, while it may be at once admitted that no one in a small volume can adequately discuss the problems of Christology, any elucidation of first principles in Christian belief demands a demonstration of the personality of Christ which will explain the "ethical reasons for giving credence" to Him.

The Green Sphinx. By B. Kennedy. (Methuen & Co.)—The author, being "on" the *Daily Mail*, might be reasonably supposed to have entered on his business without Nationalist bias. Yet if he were the son of an Irish emigrant to America, and brought up on no other food than the articles on Ireland in the American Fenian press, he could not be more prejudiced. Here is his summary of the present state of the country:—

"Martial law, police Cossacks, false priests, vampire landlords, and Dublin Castle. No wonder the lifeblood was streaming from the country. No wonder Ireland was a land of gloom and sadness and desolation."

This is the verdict of an old peasant woman, which his whole book amplifies and seeks to justify.

There follows on the same page an outburst against a splendid mansion—apparently Kylemore Castle—"which is wrung out of the world's poverty-stricken by gold." "Gold is the world's supreme thief. Gold neither toils nor spins," and so on for a page of rhetoric from which it would follow that barter was the only honest mode of exchanging produce. "And gold insolently *vampires* this produce." The verb is new to us, but in harmony with the author's Transatlantic style. Gold is "a yellow omnipotent devil," which is to fall when light comes into the world. How an omnipotent power can be a thief, and, if omnipotent, how it can fall, we leave the author to explain.

We are not criticizing the politics of the book, a matter outside our sphere; we only protest that acknowledged facts shall not be contradicted—that history shall not be falsified. Thus, in an account of a Land Court for hearing claims of tenants to have their rents reduced, the author declares the whole thing a sham because, out of nineteen, only two had their rents reduced, and this he attributes to a mere desire of saving appearances. As a matter of fact the majority of Irish tenants have had their rents reduced, so that in this case their claim must have been bad. He says their failure to obtain a reduction was owing to their having subdivided their farms. Very probably they were receiving more rent for parts of their farm than they were paying for the whole.

The author seems to have no suspicion that his wild generalities may have many exceptions. There is one made for a policeman who showed him personal attention. The rest are all Cossacks, with nothing to do but to await orders from the Castle to invade houses by night, shoot and stab the people, and make false reports to the Government. And Dublin Castle is nothing but a sink of iniquity.

As might be expected, the book is written in journalese. When such writing is transferred to a volume and exposed to deliberate study, its faults are very obvious. We do not complain of the myriad use of full stops. It saves the writer from most of the pitfalls of English syntax, and the reader from any continuous attention. But even in a master like Macaulay such jerkiness is very irritating. And what is worse, the writer is betrayed

into the making of aphorisms, and the use of epithets, which are generally false or inept. The book before us shows ample instances of both faults.

What the author's faculty of observation is may be inferred from the fact that he describes the Rock of Cashel without one word on Cormac's Chapel, and Oughterard without mentioning its picturesque river, in which (though not in the adjoining lake) pearls are found. His knowledge of history is shown by his telling us that assembled bishops of Ireland conferred on Henry II. and his heirs the kingdom of Ireland. Neither Henry II. nor his heirs were kings of Ireland. He thinks most of the fertile land of Connemara was *carried there* by the natives! And lastly, he thinks the commercial traveller the most genuinely educated and delightful type of companion.

MR. ALFRED W. REES is admirably equipped as a writer on nature, as he has already demonstrated in 'Lanto the Fisherman'; and consequently his new book, *Creatures of the Night* (John Murray), is sure of its reception. It is a handsome, friendly book, full of the colour of earth. Mr. Rees writes of Wales—a delightful valley somewhere in the West, where wild life is more prominent than in less fortunate districts. His chapters concern the histories of several animals: the otter, the water-vole, the field-vole, the fox, the brown hare, the badger, and the hedgehog. His plan is to catch his creature young; dub it Lutra, or Brighteye, or the like, so as to constitute it a definitely nominate hero; and then pursue its course through life to the known or unknown end. Thus Lutra, the otter, finds peace in the gorge of Allt-y-cafn; Brighteye, the water-vole, merely vanishes off the face of the earth; and Vulp, the fox, dies of old age in distant mountains. It is significant of Mr. Rees's studies that he is more of a naturalist than a sportsman. On several hands there is proof that the two may be joined; otherwise should we have Sir Herbert Maxwell writing so pleasantly for us? But Mr. Rees, we are assured, has a diffidence in the dual character. Of the hunt he writes: "The scene that followed marred for some of us at least the beauty of the bright March morning." Yet he writes with no sentimentality such as is apt to spoil the notes of the lover of nature. His observations are keen and faithful, though, as he says, "night watching involves prolonged exposure, unremitting vigilance, absolute quietness." In one chapter he describes how he kept a watch during moonlit nights for several months on a small community of animals. These included half a dozen badgers, a vixen and her cubs, a rabbit and her young, and a woodmouse. This "set" occupied a common lodging-house on amicable terms, and Mr. Rees's account of them is engrossing. He writes excellent English, of which the following is a specimen:—

"Yet the 'mask' suggests a hundred pictures, and when I turn aside and forget for a moment the unreality of this poor image of death, I wander, led by fancy, among the moonlit woods, where the red mouse rustles past, and the mournful cry of the brown owl floats through the beeches' shadowed aisles, then I hear a sudden wail, that echoes from hill-side to hill-side, as the vixen calls to Vulp: 'The night is white; man is asleep; I hunt alone!' And the fox, standing at the edge of the clearing, sends back his sharp, glad answer, 'I come.'"

This may be open to the criticism that it is a little over-assonant, but its charm is undeniable.

Lyrics of the Restoration, selected and edited by John and Constance Masefield (E. Grant Richards), is the first of a series called "The Chap-Books." The booklet is

one of the daintiest things we have seen for many a day, bound in white vellum with old-fashioned ties. The selection, too, is judicious and by no means hackneyed. We are not in accord with all the views expressed in the Introduction, but it is a clever piece of work, and not so affected, we are glad to find, as some modern remarks of the sort.

In the "Venetian Series," published by the same firm, we have *The Marriage of Heaven and Hell* by Blake, a little paper book which is pleasingly quaint in form.

WE have received *Lodge's Peerage, Baronage, and Knighthood* for 1906 (Kelly's Directories), a fine volume which is admirably produced, as might be expected from the publishers. No book of the sort can expect to cope fully with the recent flood of honours, but 'Lodge' is well up to date in detail, and, in all cases in which we have examined it, laudably accurate.

The Oxford Year-Book and Directory for 1906 (Sonnenschein) is an admirable guide to Oxford graduates. It occupies 764 pages, and the editor is to be warmly congratulated on the research and resource which have made it so full. In every case we have tested we find names and details correctly supplied. We think the term 'Year-Book' is misplaced, as there are no annual details of Oxford life supplied, and the volume is simply a directory of names alphabetically arranged.

The Englishwoman's Year-Book for 1906, edited by Emily Janes (A. & C. Black), is now an established annual, and deserves credit for the width of its range, being a useful record of the extending activities of women. We are pleased to see notice, under 'Sports and Pastimes,' of the opportunities for play provided for the poorer classes. The section on 'Literature' needs improvement. The practical advice supplied is verbose and sentimental; most of the book, however, is businesslike and satisfactory.

MESSRS. A. & C. BLACK also publish *The Writers' and Artists' Year-Book* for 1906. This is a rehandling of 'The Writers' Year-Book,' giving details as to the matter papers want, conditions of pay, &c. There is also a directory of publishers, to which more American firms should be added. The whole is eminently practical, and should save both editors and intending contributors much time and wasted labour.

No. 25 of *The Library*, now published by Messrs. Moring, contains an article by Dr. Osler on Sir Thomas Browne and the 'Religio Medici,' illustrated by the Norwich portrait of Browne. A facsimile of the frontispieces of the first (surreptitious) edition and of the third (the first author's) edition will be of interest to collectors. The paper is a graceful and charming account of Sir Thomas Browne and his work by one peculiarly fitted to appreciate his character and standpoint, personal and professional. The most interesting article in the number is a sort of symposium on 'The Municipal Librarian's Aim in Bookbuying,' which the librarian who opens the discussion thinks should be to exclude all but the best. Readers who want Miss Worboise, Mrs. Henry Wood, or Miss Braddon, as they do, to the extent of borrowing their total production at the rate of a million and a half issues a year should, he thinks, find their supply suddenly cut off. The editors ask: (1) Does the educational usefulness, which every one is agreed that municipal libraries should possess, constitute their whole legitimate scope? (2) Is it inconsistent with educational usefulness for a

library to circulate silly novels? They suggest that the readers of penny novellettes are the sort of persons a librarian has to reclaim, and that they will require very careful tending to lead them to higher things. Lord Avebury, Prof. Hodgkin, and Mr. Sidney Lee do not think that public funds ought to be applied to the "provision of such frivolous amusement as ephemeral fiction affords." Prof. W. M. Dixon, Mr. Passmore Edwards, and Mr. Sidney Webb take an opposite view. Their answer to objectors is that their argument proves too much: it is as fatal to public libraries without fiction as with it. Mr. John Ballinger, Dr. Garnett, and Mr. Faber take a *via media*; and Dr. Garnett defends the ladies named by the opener. Their works are "by no means silly, but are adapted with much skill to meet the taste of a large body of readers unable to appreciate fiction of a higher class, and are actually useful in so far as they depict phases of modern life with spirit and accuracy." Altogether the article is a very good synopsis of the arguments which arise round every public library in the kingdom. Mr. Plomer sends an interesting paper on the cost of printing in the seventeenth century; Mr. Jacobi writes on early printers' inks; and the usual notice of recent foreign literature, reviews, and book notes complete an excellent number.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Abbott (W.), *The Life of Hope*, 2/
Brent (C. H.), *Adventure for God*, 3/ net.
Lidemann (H.), *Biblical Christianity*, translated by M. A. Canney, 2/ net.
Vivian (P.), *The Churches and Modern Thought*, 6/ net.
Wells (A. R.), *The Young People's Pastor*, 2/

Law.

- Oppenheim (L.), *International Law: Vol. II. War and Neutrality*, 3vo, 18/ net.
Parry (E. A.), *Ten Years' Experience of the Manchester and Salford County Courts*, 1/ net.

Fine Art and Archaeology.

- Hind (C. L.), *Days with Velasquez*, 7/6 net.
Hyamson (A. M.), *Dictionary of Artists and Art Terms*, 1/ net.
Lewis (C.), *Lost in Blunderland*, 2/6
Lowden (A. E. D.), *A Drawing Scheme for Country Schools*, 2/6
Macquoid (P.), *A History of English Furniture: Vol. II. The Age of Walnut*, 42/ net.
Tartans of the Clans and Septs of Scotland, 2 vols.

Poetry and the Drama.

- Campbell (A.), *Reveries*, 3/6
Carus (P.), *Friedrich Schiller*, 3/6 net.
Dorchain (A.), *Les Cent Meilleurs Poèmes (Lyriques)*, 6d. net.
Eaton (A. W.), *Acadian Ballads and De Soto's Last Dream: Poems of the Christian Year*, each 4/ net.
Lyriists of the Restoration, selected by J. and C. Masefield, 3/6 net.
Nanyana (R.), *A Tale of Behar*.
O'Dowd (B.), *The Silent Land*, and other Verses, 1/
Salmon (A. L.), *A Book of Verses*, 2/6 net.
Simpson (P.), *Scenes from Old Playbooks*, 3/6

Music.

- Lightwood (J. T.), *Hymn Tunes and their Story*, 5/ net.
Pronouncing Pocket-Manual of Musical Terms, edited by Dr. T. Baker, 1/ net.
Young (Filson), *Mastersingers*, 5/ net.

Bibliography.

- Winternitz (M.) and Keith (A. R.), *Catalogue of Sanskrit MSS. in the Bodleian Library*, Vol. II., 25/ net.

History and Biography.

- Accounts of the Lord High Treasurer of Scotland, edited by Sir J. Balfour Paul, Vol. VI., 153/-s.
Carl (K. A.), *With the Empress Dowager of China*, 10/6 net.
Farmer (J. E.), *Versailles and the Court under Louis XIV.*, 15/ net.
Giffen (J. K.), *The Egyptian Sudan*, 3/6 net.
Hungry Forties, *Life under the Bread Tax*, Introduction by Mrs. Cobden Unwin, 6d.
Morley (J.), *The Life of Richard Cobden, Part I.*, 6d. net.
Underwood (L. H.), *With Tommy Atkins in Korea*, 4/ net.
Whibley (C.), *William Pitt*, 6d. net.

Geography and Travel.

- Maxsted (H. R.), *Three Thousand Miles in a Motor-Car*, 2/6 net.
Sélincourt (E. de), *Wordsworth's Guide to the Lakes*, 2/6 net.

Sports and Pastimes.

- Walker (P.), *How to Play Association Football*, 1/ net.

Folk-lore.

- Anderton (I. M.), *Tuscan Folk-lore and Sketches*, 2/6 net.

Philology.

- Abbott (E. A.), *Johannine Grammar*, 16/6 net.
Xenophon, *Hellenica*, text by E. C. Marchant, notes by G. E. Underhill, 7/6 net.

School-Books.

- Angus (A. H.), *A Preliminary Course in Differential and Integral Calculus*, 2/6
Barnell (H. J.), *Practical Object-Lessons from the Plant World*, 3/
Blackie's English School Texts: *Travels in Thibet*; *Livy, Hannibal in Italy*; *De Quincey's English Mail Coach*; *Travels of Capt. John Smith*, 6d. each.
Blackie's Little French Classics: *Chanson de Roland*, 4d.
Carman (M. C.), *The Function of Words*, 2/
Cicero, *Pro Lege Manilia*, ed. by W. J. Woodhouse, 2/; *Pro Sexto Roscio Amerino Oratio*, ed. by J. C. Nicol, 2/6
Harrold (J.), *Digesting Returns into Summaries*, 2/6 net.
Jack's Concentric Histories: *Our Island's Story*; *Step Four*; *The Making of Europe*, 1/8 each.
Watt (A. F.) and Hayes (E. J.), *Matriculation Selections from Latin Authors*, 2/6

Science.

- Berry (R. J. A.), *Surface Anatomy*, 7/6 net.
Campbell (H. H.), *The Structure and Development of Mosses and Ferns (Archegoniata)*, 18/6 net.
Dalby (W. E.), *Valves and Valve Gear Mechanism*, 21/ net.
Gentsch (W.), *Steam Turbines*, translated by A. R. Liddell, 21/ net.
Haeckel (E.), *Last Words on Evolution*, translated by J. McCabe, 6/ net.
McCabe (J.), *The Origin of Life*, 6d.
Naturalist's Directory, 1906-7, 1/8 net.
Prince (M.), *The Dissociation of a Personality*, 10/6 net.
Reed's Naval Seaman's Assistant, by Vulcan, 2/ net.
Thomas (J. W.), *The Ventilation, Heating, and Lighting of Dwellings*, 6/

General Literature.

- Blake (W.), *The Marriage of Heaven and Hell*, 6d. net.
Chemical Manufacturers' Directory, 1906, 2/6 net.
Clark (Margaret), *All Weathers*, 3/ net.
Ellis (Appleton), *The Door on the Latch*, 3/6
Englishwoman's Year-Book and Directory, 1906, edited by E. Jones, 2/6 net.
Gunter (A. C.), *A Prince in the Garret*, 6/
Howe (F. C.), *The City, the Hope of Democracy*, 7/6 net.
Kernahan (C.), *The Sinnings of Seraphine*, 6/
Lodge's Peerage, Baronetage, and Knightage, 1906, 31/6 net.
Mann (M. E.), *Rose at Honeypot*, 6/
Mathieson's Highest and Lowest Prices; Provincial Highest and Lowest, 2/6 each.
Moore (J. H.), *The Universal Kinship*, 4/6 net.
New Zealand Official Year-Book, 1905, prepared by E. J. von Dudenzen.
Penny (F. E.), *Caste and Creed*, 6/
Roberts (T.), *Hemming the Adventurer*, 6/
Thom's Official Directory of Great Britain and Ireland, 1906, 8vo, 21/
Tolstoy (Count L.), *Christianity and Patriotism*, and other Essays, 2/ net.
Tytler (S.), *The Bracebridges*, 6/
"Wha-oo-oo!" by E. V. A., 3/6
Writers and Artists' Year-Book, 1906, 1/ net.

FOREIGN.

Fine Art and Archeology.

- Moreau-Vauthier (Ch.), *Gérôme, l'Homme et l'Artiste*.

Music.

- Imbert (H.), *Johannes Brahms, sa Vie et son Œuvre*, 6fr.

Philosophy.

- Pachen (J.), *Du Positivisme au Mysticisme*, 3fr. 50.

History and Biography.

- Andrieux (L.), *La Commune à Lyon en 1870 et 1871*, 3fr. 50.
Bildt (Baron de), *Christine de Suede et le Conclave de Clément X.*, 1689-70, 3fr.
Chambrier (J. de), *De Sébastopol à Solferino*, 3fr. 50.
Erb (Général), *L'Artillerie dans les Batailles de Metz*, 12fr.
Niox (Général), *La Guerre Russo-Japonaise*, 2fr.
Séguir (Marquis de), *Julie de Lespinasse*, 7fr. 50.

Geography and Travel.

- Bordeaux (A.), *La Guyane Inconnue*, 3fr. 50.

Philology.

- Wilamowitz-Moellendorf (F. von), *Bucolici Graeci*, rec. et emend., 2nn. 60.

Science.

- Thierry (M. de), *Introduction à l'Étude de la Chimie*, 10fr.

General Literature.

- Adam (P.), *Les Lions*, 3fr. 50.
Bray (M. de), *Sans Défense*, 3fr. 50.
Chénadame (A.), *Le Monde et la Guerre Russo-Japonaise*, 9fr.
Gavet (A.), *L'Officier Allemand*, 6fr.
Koster (E. B.), *Over Navolging en Overeenkomst in de Literatuur*.
Leroy-Allais (J.), *Ames Vaillantes*, 3fr. 50.
Réimuset (M.), *L'Inoubliable Passé*, 3fr. 50.
Ribera (J.), *Lo Científico en la Historia*.
Thémer, *Coccinelle*, 3fr. 50.

. All books received at the office up to Wednesday morning will be included in this List unless previously noted.

GEORGE JACOB HOLYOAKE.

WHEN, on the 25th of February last, we reviewed Mr. Holyoake's 'Bygones Worth Remembering,' we little thought that before twelve months had passed we should have the sorrow of recording that our veteran friend was among the bygones. Although born as far back as the 13th of April, 1817, the "young patriarch," as he loved to be called, was so full of vigour that even at his

advanced age there appeared to be some time for useful work before him. Useful he was to the last, and full of that cheerful optimism that gave colour to his life.

Many of the reforms in which he took such a leading part were advocated in *The Athenæum* until they were accomplished, so that we regard with special interest a life which was spent in securing improvements in the condition of the poor. In his 'Bygones' Holyoake describes vividly their sufferings, their unhealthy homes, the adulterated food, and the entire absence of innocent recreation for their hours of leisure. He makes but modest reference to his share in the work of reformation; indeed, he was ever eager to secure credit for others, himself modestly withdrawing from praise.

Holyoake was weakly as a boy, and it was often said of him that it was doubtful whether he would be reared, and he humorously records that "after the predictions recounted as to my early decease, it was unimaginable to me that I should be writing at seventy-five in pleasant health." In his youth his delight was in mechanical contrivances, and not having the means to buy mathematical instruments, he made two pairs of compasses for pencil and pen, hammered out of bits of sheet iron. His tutor was so pleased with them that he caused them to be laid on the table at the annual distribution of prizes of the Mechanics' Institute, and as the result Mr. Isaac Pitman publicly presented Holyoake with a proper case of mathematical instruments. After this Holyoake's name was placed on George Stephenson's list of young engineers and of this he was very proud, though nothing came of it. That he would have been a successful engineer there can be but little doubt, for he had the mechanical faculty, and he relates that he "could tell the quality of steel and other metals just as others can tell textile fabrics at a glance." He considered mechanical employment far preferable to any other open to men born in cities, there being more independence in handicraft pursuits, and more time for original thought, than in clerkship or business. His capacity to work as a whitesmith or engineer was a source of pride to him, and he records that "anything I could do in my mechanic days I could do ever after. It gave me a sense of independence. If speaking, teaching, or writing failed me, I was always ready for the bench."

The details of Holyoake's long and useful life it is needless to recall, for he has given them to us in the 'Bygones Worth Remembering,' already mentioned, and in 'Sixty Years of an Agitator's Life,' reviewed in *The Athenæum* on the 31st of December, 1892. The idea of writing these was first suggested to him in the later fifties by Mr. White, of the House of Commons, father of "Mark Rutherford." Holyoake also, towards the close of 1899, wrote an introduction to his friend Collet's 'History of the Taxes on Knowledge' (*Athen.*, Jan. 20th, 1900), and in this he pays a generous tribute to the services rendered by my father in freeing literature and the Press from these taxes. In 1901, when *The Sun* started the novel idea of a portion of the paper being edited by a different editor each week, Holyoake was chosen to succeed his friend Dr. Parker, then of the City Temple, and he was responsible for the first page for the six numbers ending the 21st of December. In his manifesto he stated his "loyalty to Liberal principles and to the party which represents them": "One thing time has taught all who think—that there is no freedom without responsibility. Liberty without it is another name for despotism."

Holyoake was an occasional contributor to *Notes and Queries*, the subjects on which he wrote including his recollections of old Chartists.

His death on Monday came naturally and peacefully, the death of old age, and his last words, whispered to his friend Mr. Applegarth, were,

I warmed both hands before the fire of Life;
It sinks, and I am ready to depart.

Those who have enjoyed his friendship know what a privilege it was. A kindness shown to him he never forgot, and I have never known a man more affectionate and sincere. It is pleasant to hear that he had finished the revision of 'The History of Co-operation,' and also his autobiography.

F.

THOMAS GRAY IN PETERHOUSE.

II.

WHAT was the character of the education which Gray received in Peterhouse? In December, 1736, Gray is found writing to his friend West, "You must know I do not take degrees." This has been too hastily taken as representing a general repudiation by Gray of academic courses. It amounts to no more than a declaration that Gray did not propose to proceed to the B.A. degree, which in the ordinary way he would have taken in the ensuing year. Gray came up in the Dark Ages of academic exercises, a generation before the efforts of reformers like Dr. John Jebb of his own College had introduced examination tests of a substantial educational value. The men of the eighteenth century were preserved from a fatal modern conception: they could not regard the taking of a degree either as the end of University education or the final demonstration of the possession of ability. When graduation commonly represented certain obsolete formalities and, as Gray put it, mere "impertinencies," men of first-rate distinction, who were not candidates for University appointments, might well complete their course without submitting themselves to the formalities of the Schools. Henry Cavendish went down from Peterhouse without a degree. Charles Babbage, the subsequently famous mathematician, as an undergraduate of the same College declined to be a Tripos candidate. That Gray pursued a regular curriculum is reasonably certain. He had in 1736, as he complained, attended lectures and disputations daily and hourly since coming up. Something of the character of his studies may be gathered from general knowledge as to the disputations in Hall and other College exercises, attendance upon which was incumbent upon all students. Something of a more particular nature may be extracted from the conditions of tenure of the scholarships which he held.

The provisions of tenure of the Cosin and the Hale Scholarships were drafted on the same model. They aimed at securing propriety of demeanour and the regular pursuit of definite studies. With regulations as to the wearing of wide-sleeved gown and squared cap, the avoiding of extravagance in dress, and modest deportment in Hall and elsewhere, were combined some particular requirements as to the student's mental fare. As Cosin Scholar, Gray would be forbidden to wear long locks or use hair powder. Whether as Cosin or as Hale Scholar, he would be required to study music under the College organist, so as to take part in the chanting and singing of the Chapel choir: on each Sunday and feast day he would produce to the Master and to the President or Senior Dean at dinner hour

fair copies of Greek and Latin verses on a subject taken from the Gospel for the day. Once each quarter, at 9 A.M., on a day appointed, two Hale Scholars were called upon to dispute in Hall on a proposition previously approved by the Master, a fair copy of the argument being subsequently deposited with the Master by each disputant. Each year for further tenure the Master and two Deans must be satisfied as to the progress of the scholar in his studies.

Gray did not take the B.A., but he confessedly amassed knowledge, and in particular a knowledge of the classics, which excited the admiration of his contemporaries, and has moved later biographers to ecstasy. And however eminent may be a young man's genius, such knowledge is not to be gathered in a few short years absolutely without instructor. Who were Gray's teachers? It is possible to identify one, at least, with more than probability. Gray, as an undergraduate, combined the licensed self-admiration of the poet at once with constitutional idleness and with a young man's habitual contempt for the acquirements of his seniors. A reader of the letters in which the youthful student depicts his contemporaries in Cambridge as sunk in sloth and ignorance would hardly expect to find in a Peterhouse Senior Fellow of the time the finest classical scholar of the day, and a classical scholar fit to take high rank in any age. Yet Jeremiah Markland, the commentator upon Cicero and upon Euripides, was ranked as a critic, by authority worthy of deference, as second only to Bentley, and it may be more than suspected that Gray was in no small degree indebted for some sparks of his classical brilliancy to habitual association for many years with the modest scholar who twice declined the Greek Professorship. Nor was Markland alone in Peterhouse other than "barbarian." If the Peterhouse of Gray's day attracted young "bloods" like Augustus Henry Fitzroy, subsequently Duke of Grafton, Chancellor of the University, and Premier; James Lowther, "the bad Earl" of Lonsdale; and Henry Liddell, first Earl of Ravensworth, she also produced not a few men worthy—whether in "religion, manners, or learning"—to stand in the niches of History beside the author of the 'Elegy.' Henry Cavendish, the world-renowned chemist, and his cousin Lord John Cavendish, Secretary of State, a statesman of the highest character, were, with others who might be mentioned, no bad foils for the glory of Thomas Gray.

At Michaelmas, 1738, Gray went down from Peterhouse with the intention of reading for the Bar. Instead of settling in the Temple, however, he accepted an invitation to travel with Horace Walpole. His name remained on the Peterhouse books as that of an undergraduate Pensioner until Michaelmas, 1739. Three years later he reappears as "Mr. Gray."

No formal record, such as on the like occasion usually appears, has been found of his transference to the grade of Fellow Commoner, but his name is included amongst those of Fellows and Fellow Commoners on the Buttery Roll, and as an undergraduate he could not have joined the table in any other character.

From October, 1742, to the beginning of 1756 he was continuously in residence. In 1743 he took the degree of Bachelor of Civil Law. It was at the Peterhouse High Table that Gray met the Duke of Grafton, then Earl of Euston, to whose patronage he was later to owe his appointment to the Professorship of Modern History; and there, too, he contracted a close friendship with Richard Stonehewer, who subsequently

acted as Grafton's secretary, and held a Civil Service appointment. Stonehewer graduated from Trinity as eighth Wrangler in 1749-50, but in 1751 was elected a Ramsey Fellow of Peterhouse.

And now for the occasion of Gray's migration to Pembroke:—

"Two or three young men of Fortune, who lived in the same staircase, had for some time intentionally disturbed him with their riots, and carried their ill-behaviour so far as frequently to awaken him at midnight. After having borne with their insults longer than might reasonably have been expected, even from a man of less warmth of temper, Mr. Gray complained to the Governing part of the Society; and, not thinking that his remonstrance was sufficiently attended to, quitted the College."

So writes the biographer Mason, a Fellow of Pembroke. The incident belongs to 1756.

Gray himself writes to Dr. Wharton from Pembroke on March 25th, 1756, in his habitual manner of quiet jest: "I left my Lodgings because the rooms were noisy and the people of the house uncivil." He declines to give particulars, but refers his correspondent to the bearer of the letter, "who was witness to them," for details of facts and minute circumstances. The bearer was Stonehewer.

Tradition has eked out the accounts of biographers in furnishing the details withheld by Gray.

Under Dr. Keene and his successor Dr. Law a steady stream of men of good birth had set towards Peterhouse. Amongst the young Fellow Commoners so entering were some disorderly "bloods." Gray was timorous. He occupied rooms in the top floor of the three-story New Buildings, which abut on St. Mary's Churchyard and on Trumpington Street. Becoming alarmed lest a fire should result from the nightly disorders in apartments below, he had an iron bar fixed outside his bedroom window for use in emergency as the support of a rope ladder. The outbreak was not long delayed. In the middle of a February night Gray was aroused by shouts of "Fire!" was met at his door by volumes of smoke ascending the staircase from a fire of shavings, and promptly descended from his window into a tub of water placed for his reception in the Churchyard below. In this plight he was found by Stonehewer. Complaints to Dr. Law not exciting the sympathy he expected, Gray migrated to Pembroke, where everybody was "as civil as they could be to Mary of Valence in person."

The substantial accuracy of this story seems capable of conclusive confirmation. The date of Gray's migration can be fixed with accuracy by reference to the Peterhouse Butler's Book. He was in residence during the week ending March 5th, 1756. His name was entered on the list for the following week, but the butler's pen has been drawn through it.

In the previous January Gray had written to a correspondent as to the purchase of a rope ladder in view of his neighbours' conduct.

In Moultrie's edition of Gray's 'Works' Dr. Gretton, Master of Magdalene, is cited as having furnished to the biographer the names of three of the perpetrators of the practical joke. Dr. Gretton was, as is proved by the aforesaid Butler's Book, an undergraduate in residence at Peterhouse on March 5th, 1756. The names he gave were Williams, Forester, and "Perceval, afterwards Earl of Egmont," Fellow Commoners. Perceval, heir in 1756 to the Earldom of Egmont, was never a member of Peterhouse, and may be dismissed from the indictment,

With respect to Bennet Williams and George Forester the case is otherwise. In the fateful week when Gray's name was removed from the Peterhouse boards Messrs. Williams and Forester were two of three Fellow Commoners dining at the High Table with Gray. The third was Francis Dawes, later Fellow and Bursar.

Mason says that the rioters lived upon Gray's staircase. A rough Bursar's Book in the Peterhouse Treasury gives the names of the occupants of the six sets of rooms in the New Buildings at Michaelmas, 1755. In set 1 on the top floor was Mr. Gray. Opposite to him was Mr. Forester. In set 6 on the ground floor below was Mr. Williams.

It may be added that Stonehewer was in residence in the week ending March 5th. And the bar remains at the churchyard window of set 1 of the New Buildings to the present hour.

Gray, according to the testimony of Horace Walpole, "never was a boy." He had a distaste for all athletic pursuits, was effeminate, and at times affected. He invited attack.

In December, 1756, Gray communicated to Mason a Christmas dinner menu of an ancient Duke of Norfolk and finished an amusing account of its contents with a query as to its cost. We may now retaliate on Gray.

On Christmas Day, 1755, Gray sat down to dinner in Peterhouse together with six Fellows and five Fellow Commoners. Their menu and the cost of the provision stand thus:—

	£	s.	d.
Hott Salmon & Lobster Sauce	0	11	0
Potates and Sallad	0	1	6
Loine Beef	0	9	6
Wild fowl	0	7	6
Mince Pies	0	3	6
Rost Turkey & forstmeat	0	6	0
	1	19	0

	s.	d.
Pane.	0	6
Potu.	0	3
Poc. Gr.	1	5
	2	2

The last entries represent bread, beer, and "Grace Cup." This might pass for something more modern. But what of the following Candlemas dinner—Gray's last Peterhouse feast—when the poet fed with seven Fellows and four Fellow Commoners in company, including the graceless Forester and Williams?

	£	s.	d.
Pikes and Eysls	0	14	6
Round Beef	0	11	8
Greens & Brokly	0	1	6
Lemmon Puding	0	3	0
Hasht Calfs Head	0	5	0
Wild Fowl	0	6	0
Mince Pies	0	4	0
Lobsters	0	5	6
Sweet Breads	0	6	9
Turkey	0	5	6
	3	3	5

	s.	d.
Pane.	1	6
Potu.	0	9
Poc. Gr.	5	10
	8	1

Over the subsequent and consequent expenditure on French and Spanish wines and punch in the parlour time has mercifully drawn a veil. We may ask, as Gray asked concerning the ducal supplies, "What would these provisions cost nowadays?"

T. A. W.

THE FIRE OF ROME AND THE CHRISTIANS.

The Nineteenth Century for December last contains a very interesting article from the pen of Mr. J. C. Tarver, of which the main object is to prove that the charge against the Christians of having helped to kindle, or to spread, the great fire at Rome under Nero was probably not unfounded; or, to use his own words, "that members of some extreme sect of men calling themselves Christians were actually concerned in the fire of Rome."

The main foundation for such a charge must of course be the famous passage of Tacitus, Ann. xv. 44; and on the various evidence adduced by Mr. Tarver in support of his position from other sources I have nothing to say. But I demur entirely to making Tacitus responsible for Mr. Tarver's conclusions; and I submit, with great confidence, (1) that Tacitus neither affirms, nor suggests, the guilt of the Christians, but, on the contrary, clearly indicates his own disbelief in it; and (2) that the words of Tacitus, read in their context, do not carry the meaning that the Christians confessed to their own guilt.

1. The words used by Tacitus make it clear that he thought the charge against the Christians was a false charge, trumped up by Nero to divert suspicion from himself: "ergo abolendo rumor Nero subdidit reos." Now the verb *subdere* occurs fifteen times in Tacitus. In six of these passages it has its natural meaning of "placing" one thing "under" another. In the other passages it is used in an applied or metaphorical sense; in all of these it has the meaning of substituting something which is false for something which is true. Twice it is used in the sense of "suborning"; twice it is used of a false rumor purposely spread; once of forging a will; in the remaining passages, including the present, it is used either of charges that are false, or of innocent persons falsely accused. Hence the phrase *subdidit reos*, from the pen of Tacitus, necessarily means that the Christians were falsely substituted as scapegoats in place of the true criminals.

2. The language of Tacitus, I submit, gives no support to the view that the Christians pled guilty to incendiarism. After mentioning the name of Christians as accused persons, Tacitus goes on to give his amazing description of that

"detestable superstition, which, though checked for a time, broke out again, not in Judæa only, where the mischief began, but even within our own city, into which pours every horrible and shameful thing from every part of the world, and finds a welcome."

In the full swing of this terrible indictment he proceeds:—

"Igitur primum correpti qui fatebantur, deinde indicio eorum multitudo ingens haud proinde in crimine incendii quam odio humani generis convicti sunt."

Now what was it that these unhappy men confessed? The whole context makes it clear that what they confessed was not acts of incendiarism, but that they belonged to the detested body called Christians, and that the information which they gave was of the names of brethren belonging to the same sect. The charge of incendiarism broke down; but the unhappy prisoners had to be convicted, and they were convicted on the charge which the Romans were ever ready to bring against the Jews, or of persons supposed to be Jews, that of "hatred of the whole human race."

Thus Tacitus must disappear from the list of witnesses against the Christians on the

charge of arson; and Mr. Tarver's question, "Why should they declare their guilt if they were not guilty?" admits of a very simple answer.

I have dealt elsewhere in detail with many of the points on which Mr. Tarver founds what I regard as unjust and unappreciative comments on Tacitus in his vigorous, but one-sided book, 'Tiberius the Tyrant'; and it seems to me a pity that even into the difficult question of the Christians at Rome under Nero he should introduce the spirit of the pamphleteer. It does not further the cause of scholarly and sober criticism to speak of Tacitus as "constitutionally incapable of letting Nero off the charge of having himself caused the fire"; or to say that "one of the unamiable peculiarities of Tacitus is a tendency to contradict himself when he sees an opportunity of imputing unworthy motives to the men or the classes which he dislikes." The contradiction in this case does not exist; Tacitus neither asserts, nor implies, that he thought the Christians guilty of the fire; though his prejudices would undoubtedly have led him to believe that a sect originating in Judæa would be capable of any crime, however heinous. And when Mr. Tarver adds that "Tacitus has spoiled his case against the Christians by his use of the word *subdidit*," he has himself spoiled his case against Tacitus by showing the true meaning of that word (ignored before), and relieved us from the necessity of attributing to Tacitus either "contradiction" or the "desire to impute unworthy motives," on the ground of the passage now before us.

And as to the "unamiable peculiarities of Tacitus," I venture to think that it would be at once more just and more critical to paraphrase Mr. Tarver's judgment as follows: "One of the peculiarities of Tacitus is that, even where his prejudices are strongest and his judgments harshest, his historic sense leads him to put into the reader's hands the materials for correcting him."

G. G. RAMSAY.

'A CURIOUS DANCE ROUND A CURIOUS TREE.'

As that hardy annual 'A Curious Dance round a Curious Tree' has been lately discussed in *The Athenæum* (July to December volume, pp. 308, 370, 437, 473) I am tempted to contribute my little quota to the discussion.

The late W. H. Wills gave me his book, then just published, containing a number of his light, scattered papers—among them one called 'A Plated Article.' Not long after appeared Dickens's 'Reprinted Pieces,' and to my surprise among them this very paper of Wills's. When I saw him, I mentioned the matter, which he explained thus. He and Boz had paid a visit to some works at Sheffield, and Wills had written an account of the processes, machinery, &c. Boz had then added what he recollected, besides "touching" the whole up with humorous strokes. I may say no one did this so thoroughly and effectively as he did, provided he liked and was interested in the paper. He would make it his own, adding sentences, substituting words, altering the ideas, &c. I have "proofs" of my own work which he has treated in this fashion, and which are a perfect network of such emendations.

Now the fact that this 'Curious Dance' appeared with Wills's name and also with Boz's has "intrigued" many, and also has confused the matter a good deal. As the instance I have just given makes it all but

certain that it was a joint concern, I hope that the 'Curious Dance' will now be given a long rest.
PERCY FITZGERALD.

FROUDE'S 'NEMESIS OF FAITH.'

As there are several accounts of the burning of this book, perhaps your readers will be interested to know another. I have in my possession a copy of the 1849 edition of the 'Nemesis' containing the book-plate of Charles Dickens, a printed label "From the Library of Charles Dickens, Gadshill Place, June, 1870." Fronting the title-page is the autograph "John Forster," and pasted in at the end of the volume the following letter in the holograph of the author:—

142, Strand, Feb. 28/49.

Should the Editor of *The Examiner* take occasion to review the 'Nemesis of Faith,' by J. A. Froude, M.A., sent to him a few days since, he will be interested to learn that the Authorities fed the flames of the Hall fire in Exeter College with a copy of the book on the 27th of February. It was done with due solemnity—Dr. Sewell officiating.

The late Mr. Froude has been much blamed for his want of accuracy as an editor, but his critics are sometimes quite as bad with less excuse, as witness the following curious example. In vol. iii. of 'Chambers's Cyclopaedia of English Literature,' pp. 502-3, Mr. P. Hume Brown writes thus:—

"To take but one example of his [Froude's] negligence—surely Froude should have laid his hand on his heart when he made Carlyle speak of his friend Sir Henry Taylor's morbid vanity, when the words he actually wrote were marked veracity."

Now I find, on referring to Carlyle's 'Reminiscences,' vol. ii. p. 312, that what Froude printed was "morbid vivacity," not "vanity."

JOHN MORGAN.

Literary Gossip.

THE centenary of Pitt's death, which occurred last Tuesday, recalls the two versions of his last words, the orthodox dictum being, "O my country! How I leave my country!" Lord Rosebery mentions in an appendix to his 'Pitt' the "sardonic story" told by "Mr. Disraeli, in the more genial and less majestic days before 1874," to the effect that an old House of Commons waiter was called up in the night and told to dress and take some pork pies to Pitt at Putney. According to this venerable domestic, "I think I could eat one of Bellamy's pork pies" were the "ultima verba."

THE happiest tribute to Pitt some may still think Scott's in the introduction to 'Marmion.' Scott's two songs, written some years later for the anniversary of his hero's death, are now hardly remembered; but one of them, says Lockhart in the 'Life,' "has ever since, I believe, been chanted at that celebration." Scott himself took a great interest in such meetings. As late as 1821 he wrote:—

"Our late Pitt meeting amounted to about 800, a most tremendous multitude. I had charge of a separate room, containing a detachment of about 250, and gained a headache of two days, by roaring to them for five or six hours almost incessantly."

THE question of speed in naval tactics is discussed in the February *Blackwood* by the author of 'A Retrograde Admiralty,' under the title 'Lessons from the Battle of Tsu Sima.' There is also a paper by the Warden of Wadham on 'An Oxford Trimmer,' which gives a sketch of a former Warden, Dr. Wilkins, a brother-in-law of Oliver Cromwell. 'To Equatoria!' by Dr. Andrew Balfour, of the Gordon College, describes a voyage from Khartoum to Central Africa; and 'The Physicians of the Western Isles' gives a curious account of a family which practised medicine in the Hebrides by hereditary right. The number also contains a hitherto unpublished humorous sketch by William Carleton; a poem by Mr. Barry Pain; and 'Scenes and Studies from the Life of Marshal Soult,' by Col. Hanbury Williams.

DR. E. G. HARDY, Vice-Principal of Jesus College, Oxford, is publishing through Messrs. Sonnenschein a volume of 'Studies in Roman History,' containing an elaborate treatment of the attitude of the Roman Government towards Christianity, besides contributions to the scientific study of Roman history. It is to be hoped that the author's impaired vision will not altogether preclude the possibility of a successor to the volume.

MR. FISHER UNWIN will publish early in the spring a story by Mrs. Archibald Little, entitled 'A Millionaire's Courtship.' A yachting cruise in the Far East forms its groundwork, and, though the love interest is predominant, there is much description of Eastern scenery and manners.

UNDER the title 'Browning and Dogma' Messrs. Bell will shortly publish a volume by Miss Ethel M. Naish, containing seven lectures delivered at Birmingham on Browning's attitude to dogmatic religion, as illustrated by 'Caliban upon Setebos,' 'Cleon,' 'Bishop Blougram's Apology,' 'Christmas Eve and Easter Day,' and 'La Saisiaz.'

PROF. WALTER RALEIGH's essay on 'The English Voyages of the Sixteenth Century,' which was originally issued in their edition of Hakluyt's 'Principall Navigations,' will be published next week as a separate volume by Messrs. MacLehose & Sons. The essay has been revised by Prof. Raleigh, and the volume will contain as a frontispiece a photographure portrait of Queen Elizabeth.

CAMBRIDGE UNIVERSITY could not have a better representative on the side of education than Dr. S. H. Butcher, who headed the poll last week. He is an excellent speaker and a humanist of wide sympathies.

THE death is announced, at Stirling on Friday last week, of Mr. William Drysdale, who did much to preserve the literary and other antiquities of the ancient royal city of his birth. His 'Old Faces, Old Places, and Old Stories of Stirling' (2 vols., 1898-9) embody a vast amount of record and reminiscence, valuable to the student of social manners and customs.

THE *Senatus Academicus* of the University of Edinburgh have appointed the Rev. Prof. Flint, Emeritus Professor of Divinity in the University, to be Gifford Lecturer on Natural Theology from October, 1907, to October, 1909.

MR. ALFRED HENRY POULTNEY, who died last Thursday week in his sixtieth year, retired from the editorship of *The Birmingham Daily Post* last October, a position he had held since 1898. Previously he had edited *The Somerset County Herald*, *The Westminster Gazette*, and *The Bristol Evening News*.

SOME interesting presentations were made to the Advocates' Library, Edinburgh, during last year, including a collection of papers relating to the Darien expedition, presented by Col. Leven. Mr. T. D. Wanliss presented James Boswell's Consultation Book. The autograph inscription is as follows: "The Consultation Book of James Boswell, Esq., of Auchinleck, Advocate, who put on the Gown 29th July, 1766. Written with his own hand." The entries are for six years, during which the fees earned amounted to 1,119½ guineas.

MESSRS. ARCHIBALD CONSTABLE & Co. are taking on this month the publication in this country of *The Atlantic Monthly*, issued in Boston and New York by Messrs. Houghton, Mifflin & Co.

MR. W. M. VOYNICH's new catalogue contains some books of exceptional rarity. One of the most interesting is a copy of the 1494 edition (printed at Barcelona by Pedro Posa) of the 'Consolat del Mar,' the foundation of modern maritime law. Only two other copies are known: one in the Bibliothèque Nationale, and the other in the University Library of Cagliari, in Sardinia. Still more interesting to English collectors are the two works from the Oxford press of Joseph Barnes: Alfonso J. de Valdes's 'Dialogo en que particularmente se tratan las cosas acacidas in Roma, el año de 1527,' and 'Reglas Gramaticales para aprender la Lengua Espanola y Francesa.' Both works are dated 1586 and bear a Paris imprint, but Mr. Voynich produces strong evidence in favour of their Oxford origin. Another interesting English publication is a fine copy of the very rare edition of Boccaccio, 'The Modell of Wit, Mirth, Eloquence, and Conversation,' printed by Isaac Jaggard for Matthew Lownes, in two volumes. This, the second, edition is much rarer than the first. Under Shakspeariana Mr. Voynich enumerates over forty items, some of which are scarce.

MR. BODLEY's two lectures at the Royal Institution on 'The Church in France' will be published in *extenso* in *The Guardian*.

LORD MONTAGU OF BEAULIEU, editor of *The Car*, has promised to preside at the Readers' Dinner, which will be held at the Trocadero on Saturday, March 3rd.

CAPT. H. F. S. AMERY, of the Black Watch, who is at present attached to the Egyptian army, has in the press an 'English-Arabic Vocabulary for Sudan Government Officials.'

"EVERYMAN'S LIBRARY," the first fifty numbers of which Messrs. Dent & Co. have in the press, is a comprehensive scheme for providing good literature of all sorts at a cheap price. Thus generally stated the scheme is not novel. But "good literature" in such cases is generally restricted to books that are, in Transatlantic phrase "best sellers." We are to have here such books as Finlay's fascinating 'Byzantine Empire'; sermons by Latimer, edited by Canon Beeching; Speke's 'Source of the Nile'; 'The Golden Book of Coleridge,' edited by Dr. Stopford Brooke; Balzac's 'Wild Ass's Skin,' edited by Prof. Saintsbury; and, later, versions of Æschylus and Euripides. Further, we are promised carefully printed texts, brief indications of the authors' main writings, and introductions by critics with claims to special knowledge or distinction. The Library is to include, *inter alia*, a course of English history in fiction, children's books and belles-lettres, as well as the familiar classics. The firm's reputation for good work assures us that cheapness will not mean inferiority in production.

ABOUT February 15th there will appear in Paris a new novel by M. Abel Hermant, 'Les Grands Bourgeois,' in which we shall doubtless find gossip about well-known living Frenchmen.

THE Abbé Paul Sabatier has just published a book 'A propos de la Séparation des Églises et de l'État,' which is to be had for the small sum of one franc from the Librairie Fischbacher.

'DE SÉBASTOPOL À SOLFÉRINO,' by "James de Chambrier," is a new book of anecdote on the Court, the theatres, and the life of Paris between 1855 and 1859, from a pen which has already produced two volumes of the kind.

THE veteran writer and journalist Henry Sutherland Edwards, whose death is announced, is best known as a musical critic, and is noticed by us in that section of the paper. But he was also the author of books on 'The Russians at Home and Abroad' (1861 and 1879), 'Russian Projects against India' (1885), and 'The Romanoffs' (1890). He wrote on 'Old and New Paris' in 1893-4. His 'Personal Recollections' (1900) are full of interesting stories of men like Oxenford, Douglas Jerrold, and G. H. Lewes; and he composed a 'Life of Sir William White' in 1902.

LAST Tuesday the presentation to Mr. Walter Wellsman of a testimonial to celebrate the sixtieth year of his editorship of Messrs. Mitchell's 'Press Guide' was the occasion of a pleasant meeting at De Keyser's Hotel. Sir W. P. Treloar, an Alderman of the Ward which includes Fleet Street, suitably occupied the chair, and made the presentation. Mr. Wellsman gave some interesting details as to the paucity of newspapers and magazines in 1846, when he was a boy.

At the meeting of the Board of Directors of the Booksellers' Provident Institution held on Thursday week last the sum of

95*l.* was granted to fifty-four members and widows of members.

DR. GUSTAV BICKELL, whose death, in his sixty-eighth year, is announced from Vienna, was Oriental Professor at the University, and author of 'Grundriss der Hebräischen Grammatik,' 'Dichtungen der Hebräer,' &c.

AMONG Parliamentary Papers, that described as Board of Agriculture, Annual Report on Grants for Agricultural Education in 1904-5 (11*d.*), is of interest. Cambridge figures in it, but not Oxford. The report on school gardens has the attraction of a new subject.

SCIENCE

Notes on the Life History of British Flowering Plants. By Lord Avebury. (Macmillan & Co.)

LORD AVEBURY'S many contributions to the natural sciences have shown him to entertain the keenest interest in several of its branches, and to be a student gifted with the power both of observation and of expression. We might infer from past experience of his writing that the present volume would be no mere compilation of facts culled from text-books, but that it would exhibit the living personality and original work of its author. Nor are we disappointed, for within its pages are various interesting results of personal observation, and, in many cases, refreshingly untrammelled, if not entirely academic, views of the structure and adaptations of plants.

The aim of the book is excellent, and we cannot but feel the strongest sympathy with any attempt to give some account of the many points of living interest to be found in the flowering plants of our country. As the author remarks in his short preface, Floras generally confine themselves to structural points of systematic importance, and there is surprisingly little literature, in a generally available form, relating to the many features of more biological value occurring in our flowering plants.

The volume is divided into two very unequal sections, the first being an introduction which gives the reader some insight into the general principles which govern plant structures, and this in a manner which should prepare him to appreciate the further details to be found in the systematic section. With the help of the glossary of scientific terms at the beginning of the book, any reader, even if he is unscientific, should be able to follow this with pleasure and profit. As it is planned for those who have not had a complete scientific training, several terms used in the text might with advantage have been added to the glossary. Such words, for example, as *cotyledons*, *mycelium*, and many others would have been more readily understood had they been defined in the glossary, particularly as such words as *berry*, *bract*, *nectary*, and others equally simple find space within it.

Our chief criticism concerning the use of terms is that the word *fertilization* is used in a sense which has been rejected by modern botanists as inadequate. Throughout the book insects and wind are frequently spoken of as "fertilizing" the flower. Fertilization is the union of the sexual cells, and only the male cells within the pollen grains can have this effect on the female organs of the flower, so that in referring to insects or to the wind as the carriers of pollen from flower to flower it would be better to use the term "pollinating," as is done by Strasburger, Vines, and most careful botanists of to-day.

The second section is devoted to notes of varying length and interest about true British species and some of the commonly cultivated ones. In many cases these are fresh and valuable, and bring together facts from a number of sources out of the reach of the ordinary reader, adding to them original remarks and observations of considerable importance. But apparently the desire to say something about *all* the plants has led the author to make many bald entries of the following character:—

"*Simethis bicolor*.—The filaments of the stamens are very woolly. It occurs in Britain only near Bournemouth, and in a locality in Kerry, Ireland."—P. 422.

"*Polygonatum verticillatum*.—A very rare British plant, only found in woods in Northumberland and Perth."—P. 423.

Such entries as these do not add an iota to the accounts given in the usual Floras, and it would have been far better to save the space they occupy, or to utilize it for the expansion of entries where the account of the original work of the author might have been given at greater length. Frequently also we feel a great lack of a sense of proportion, both in the points on which stress is laid and in the amount of space allotted to different plants. Although five pages are devoted to the little wood-sorrel, three lines alone are devoted to the marram grass, which equals it in biological interest on account of its well-developed xerophytic adaptations, and is, in addition, one of the principal natural defences of our coasts against the inroads of the sea.

In the group of Coniferae the larch receives no recognition, which is surprising when mention is made of the spruce. The larch has been long planted in many parts of England, and is one of our most beautiful trees. If it had been remembered, it might have saved the author from making the misstatement (p. 382) about Coniferae as a whole that "they are all evergreen," for the larch is a noted exception, losing its green leaves every autumn.

The book is well illustrated with many drawings—some original, and others borrowed from recognized scientific sources. A few, however, are not up to the high standard of the rest. For example, fig. 87 is an exceedingly inaccurate representation of the bean embryo, as neither the shape nor the relations of the parts are shown correctly; while figs. 26 and 27 would

hardly be accepted from a young student.

In any book the index is of considerable importance, but in a scientific work such as the present, which should be constantly referred to if it proves itself of value, the index is a vital point. We regret that in this case it is exceedingly defective. In relatively few cases do the English names of plants occurring in the text appear in the index. For example, the daisy is entered once, but the buttercup is not included, nor are the violet, bluebell, pine, bean, and very many others, although we find that the anemone, ash, blackberry, cabbage, &c., are mentioned. It looks as if chance alone had regulated the choice of plants for the index. Many important subjects are left out altogether, such as bees, evergreens, forests, fertilization, seedlings, and so on. Except in five instances each subject given in the index has but one reference appended, although the subject may be referred to, and even figured, several times in the text, as in the case of the lime, to quote one example from many. This defect is still more serious when it concerns a scientific name, such as *Ranunculus*, covering many species which are known by different common names, not any of which are supplied.

Although we have had to criticize the book adversely in some respects, it should appeal to field botanists and those who "hunt flowers" with a Flora and a vasculum. It is written in a popular style, and the arrangement of the systematic part, which follows Bentham's Flora, should greatly facilitate the use of the two books together. Lord Avebury's work will certainly open a wide field of interest to many who are too readily content to name a plant and have done with it.

SOCIETIES.

ASTRONOMICAL.—Jan. 12.—Mr. W. H. Maw, President, in the chair.—The Astronomer Royal exhibited a photograph of comet c. 1905, taken at the Royal Observatory on January 8th. The photograph showed a bright nucleus and a faint, straight, divided tail extending two degrees from the nucleus: the comet is now too near the sun for observation.—A paper was read by Prof. E. E. Barnard on 'The Ring Nebula in Lyra.' A long series of measures of the stars associated with the nebula showed that the central star has neither parallax nor proper motion.—The Astronomer Royal communicated a paper on the mean areas and heliographic latitudes of sunspots in 1904, deduced from photographs.—Prof. Turner showed specimens of photographic reproductions of *réseaux* for stellar photography made by M. H. Bourget.—Mr. Maunders described a report on observations of Jupiter in 1904-5 made at Trincomali, Ceylon, by Major Molesworth. He specially called attention to the motion of the south tropical dark area, which moved across the bay of the great red spot in the summer of 1904 with remarkable velocity. The same phenomenon had been observed in 1902.—Mr. Lewis presented the Rev. T. E. Espin's measures of double stars.—Prof. Turner drew attention to the action of the wood of dark slides upon exposed photographic plates. The plates in question were negatives of the late solar eclipse taken at Aswan, Egypt, by Mr. J. H. Reynolds, and they were spoiled by the strong impression of the grain of the wood of the dark slides in which they were placed. Other slides exposed to the same temperature had produced no such effect, the real cause of which was very obscure.—Mr. W. Goodacre read a paper on lunar nomenclature,

supporting Mr. Saunderson's proposal for a revision of the present system.—The Astronomer Royal described the recent measures of the lunar Crater Mösting A made at the Royal Observatory.

GEOLOGICAL.—Jan. 10.—Dr. J. E. Marr, President, in the chair.—Mr. S. E. Thomas and Mr. Bristow J. Tully were elected Fellows.—The following communications were read: 'The Clay-with-Flints: its Origin and Distribution,' by Mr. A. J. Jukes-Browne, and 'On Footprints from the Permian of Mansfield, Nottinghamshire,' by Mr. G. Hickling.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 17.—Mr. R. H. Forster, Hon. Treasurer, in the chair.—Dr. Winstone exhibited two rushlight stands brought from Llandiloes, in Wales, inserted in massive blocks of oak and in perfect condition.—Mr. Gould, in explaining how the rushes were applied and burnt in order to produce the most light and to collect the falling tallow for reuse, said these rushlight stands were of a similar type to those occasionally found in Essex.—The Chairman exhibited a coin of Carausius, dredged up in Putney Reach with many other coins, which unfortunately were lost, together with the dredger, almost immediately afterwards, and could not be recovered. This coin is of somewhat rare type among the vast number of coins of Carausius found in England. It is nearly identical with Cohen's No. 217, Carausius.—Mrs. Collier read a paper on 'St. Clether's Chapel and Holy Wells.' The submerged ruins of a well and other buildings had long been known to exist upon the slope of a hill in the neighbourhood of St. Clether's Church, in the Inny valley, Cornwall; but it was not until 1897 that steps were taken to unearth them (with the consent of the owner of the land) by the Rev. S. Baring-Gould. The work was not easy, as the ruins lay in a swamp, and the water had to be drained off and diverted before excavations could be undertaken. The first discovery was that of the upper holy well, which received, and still receives, its water from a spring higher up the hill, which may have been a pagan well consecrated to Christian uses by St. Clether. Here were found stone jambs in position; an arch, but broken; and sufficient of the walls to enable the size and outline to be obtained. The trough beneath, cut out of granite, was found in perfect condition. A few feet lower down the slope other portions of walls were visible, which on being cleared of the earth, under the supervision of the Rev. A. H. Malan, proved to be the remains of the chapel or oratory of St. Clether. Four feet of the height of the east wall was found, with the altar-slab in position, still resting on four upright stones and fixed without mortar. Close to the north-east corner of the east wall a small recess was disclosed, and another, but larger, at the south end of the altar in the same wall. At the south-east corner a slab of granite, resting on a set-off, remained in position. The most interesting feature of the exploration is that the water from the upper well was conducted in a channel through the north wall, flowing under the base of the altar, and emptying itself, through the south wall, into a lower well hollowed out on the outside of the building. This was proved by clearing the passage with rods, when the water came running swiftly through the conduit, and does so still, as it did centuries ago. The building internally measures 19 ft. 1 in. by 11 ft. 4 in., with a door on the north and another on the west. The upper well is not square with the chapel, but is situated 7 ft. from the north-east angle. Concerning the date of the upper well discovered by St. Clether there can only be conjecture, but sufficient architectural remains of the chapel were met with to show it to be a building of the fifteenth century. It has been very carefully restored through the liberality of Mr. Spry, of Witherdon, the owner of the land, Mr. Baring-Gould, and others. The paper was illustrated by sketches and photographs.—A paper by Dr. Russell Forbes, of Rome, on 'The Curtian Lake,' was read by the Chairman. The natural condition of the Forum, situated in the valley between the Palatine and Capitoline hills, was a boggy hollow. It was called the Curtian Lake from a leader of the Sabines getting mired in it in the war with Romulus, and although it was afterwards drained, it retained the name. A small part was con-

secrated to the memory of Mettius Curtius, near the centre of the Forum, represented in the present day by a shallow brick basin 16 ft. from east to west by 15½ ft. from north to south, and 2½ ft. below the present level. It is over the north end of the fourth or eastern underground corridor of Caesar, and one-third down the south side of the Basilica Emilia. A vase, some fragments of pottery, and sacrificial bones were found within it, and remain on the spot. The incident of Curtius floundering in the marsh is commemorated in a relief of peperino stone now on the staircase of the Palazzo dei Conservatori, found in 1553 near the column of Phocas. This spot, the Curtian Lake, was believed to have been struck by lightning, and was enclosed by Caius Curtius, Consul, with the sanction of the Senate, a.c. 443. An altar was built there, the remains of which were discovered in the Forum, between the column of Phocas and Domitian's pedestal, on April 15th, 1904. It is related by Proculus that, a.c. 360, the earth opened in that place, and the auspices being consulted by direction of the Senate, the response of the god demanded a sacrifice to the manes. Then a certain Curtius (Marcus Quintus Curtius), a valiant man, armed and mounted on horseback, threw himself into the chasm, when the earth closed up, burying his body divinely. Dr. Russell Forbes asks, "Is the story of Marcus Curtius a poetical legend of self-sacrifice, founded on the story of Mettius Curtius? or did the Forum open in an earthquake, and did Marcus Curtius immolate himself?" "If he plunged into the chasm the remains of Curtius and his horse are existing, and will assuredly see the light of another day in the course of further explorations. If they are not found, then the story is but a poetical legend."—The Chairman, Mr. Gould, Mr. Kershaw, and others took part in the discussion which followed.

ROYAL NUMISMATIC.—Jan. 18.—Sir John Evans, President, in the chair.—Mr. J. Robinson McClean and Mr. C. Sawyer were elected Fellows.—Miss H. Farquhar exhibited and described a half-crown of Charles I. with the mint-mark a horizontal anchor on the obverse and a triangle on the reverse, and with the square garnished shield for type. This design was evidently copied from Briot's half-crown, but the mint-mark on the reverse changed from an anchor to a triangle.—Mr. P. Webb exhibited some forgeries of Roman imperial coins; and Mr. F. A. Walters a "second brass" of Manlia Scantilla, wife of the Roman emperor Didius Julianus, with type of reverse Juno and peacock, and also a "large brass" of Valerian with "Fides Militum" struck on a large flan.—Lady Evans read a paper on 'Hairdressing of Roman Ladies.' Having referred to the Latin writers who had mentioned the subject of female dress, especially Ovid, who said that it would be easier to number the leaves on an oak-tree than to enumerate the variety of hairdressing, Lady Evans gave an interesting chronological description of the modes of arranging the hair, showing how the simple knot at the back of the head of the republican period quickly developed into the curls and crimpings of early imperial times. The elaborate fashions of dressing the hair do not appear to have continued after the second century, from which time more simple forms were again adopted. The paper was illustrated by a large series of photographs from coins, extending from the period of the republic to the end of the fifth century A.D.

ENTOMOLOGICAL.—Jan. 17.—Annual Meeting.—Mr. F. Merrifield, President, read an address on 'The General Operation of Temperature on the Growing Organism of Lepidopterous Insects,' based on a series of experiments, especially with reference to the remarkable limitations imposed by climatic and artificial conditions.—The Report showed that, for the first time in the history of the Society, the number of ordinary Fellows had reached five hundred.—The officers and Council were elected for the session 1906-7, as follows: President, Mr. F. Merrifield; Hon. Treasurer, Mr. A. H. Jones; Hon. Secretaries, Mr. H. Rowland-Brown and Commander J. J. Walker; Librarian, Mr. G. C. Champion; other Members of the Council, Mr. G. J. Arrow, Mr. A. J. Chitty, Mr. J. E. Collin, Dr. F. A. Dixey, Mr. H. Goss, Mr. W. J. Kaye, Mr. H. J. Lucas, Prof. E. B. Poulton, Mr. L. B. Prout, Mr. E. Saunders, Mr. R. S. Standen, and Mr. C. O. Waterhouse.

HISTORICAL.—Jan. 18.—Rev. W. Hunt, President, in the chair.—The following were elected Fellows: Mrs. Banks, Mrs. Cuthell, the Earl of Ilchester, and Messrs. J. V. Abbott, G. A. Greene, I. Kozminsky, and R. J. A. Shelley. A paper was read by Mr. Percy Ashley on 'The Study of Nineteenth-Century History.'—A discussion followed, in which the President, Mr. Hall, Mr. Oscar Browning, Mr. Foster Palmer, and others took part.

HELLENIC.—Jan. 16.—Prof. Percy Gardner in the chair.—The Chairman, the newly elected President of the Society, delivered an eloquent and striking address to the memory of his predecessor, Sir Richard Jebb.—Prof. W. C. F. Anderson read a paper on Greek and Roman ships with multiple banks of oars. The problem of the arrangement of oars in the Greek warship is old, and was first discussed in the sixteenth century. Practical seamen held that the warships of the ancients were similar to those of their own day—a view which was never accepted by scholars. For the last two centuries it has been generally agreed that Scaliger and Palmerius had proved that the banks or benches were superposed, giving horizontal rows of oars. There has, however, been much difference of opinion as to the way in which this was done. Mr. Tarn's attempt to revive Bayfield's theory that the thranite, zugite, and thalamite were squads rowing in the stern, in the middle, and the bows is not justified by the passages he quotes, and can only succeed if we admit that *ἀνω* means "aft," and *πρῶτα*, "forward." Similarly his explanation of *διππορος* and *επιππορος* as referring to these squads is not borne out by their use in classical authors. The literary evidence, both Greek and Latin, cannot be reconciled with the theory that the oars were all on the same level. The monumental evidence is also equally clear, although few representations show more than two banks. The linguistic evidence is also strong, as the terms "thranite," &c., have a natural meaning if the banks are superposed. Further, the Byzantine dromons had two rows of banks, one above the other; and the Venetian galley, with several oars to one port, was an attempt to secure a lower freeboard without loss of power. The sixteenth-century galley, with long sweeps and five to seven men pulling each, was intended to provide a gun platform. It was not a new invention, but merely the conversion of a lighter or barge into a warship, as the additional weight made the use of short oars less effective. The objections to the accepted theory have always been the length of oars in the upper banks; but the use of long oars on vessels with a high freeboard was shown in the tapestry in the old House of Lords, where two Spanish men-of-war were depicted using sweeps from their upper deck. Even in the fifties of last century 10-gun brigs, such as Darwin's Beagle, were aided by sweeps when chasing slavers. A parallel to Greek and Roman ships is to be found in Burmese vessels, which are very like them in structure, and represent about the same stage of development.—The paper was illustrated, and a photograph of the Cataphract on the Ulubad relief was shown for the first time.—In the discussion which followed Mr. S. H. Butcher, Mr. Cecil Smith, Dr. Edmond Warre, and Mr. A. B. Cook took part. Mr. Cook showed a model (built by Messrs. Swan, Hunter & Richardson) of part of an ancient trireme in elucidation of his views.

MEETINGS NEXT WEEK.

- Mon.** Institute of Actuaries, 5.—'The Variations in Masculinity under Different Conditions,' Messrs. J. N. and C. J. Lewis.
— London Institution, 5.—'A Walk through Westminster,' Canon Benham.
— Surveyors' Institution, 8.—'The Valuation of Machinery for the Purposes of Rating,' Mr. F. Marshall.
— Geographical, 8.30.—'The Geographical Functions of certain Water Plants in Chile,' Prof. G. F. Scott Elliot.
Tues. Royal Institution, 5.—'Impressions of Travel in China and the Far East,' Lecture III., Prof. E. H. Parker.
— English Goethe, 8.—J. P. Eckermann, Prof. J. G. Robertson.
— Faraday, 8.—'The Electric Furnace; its Origin, Transformations, and Applications,' Part III., Mr. A. Minet; 'Note on the Production of Ozone by Electrolysis of Alkali Fluorides,' Mr. E. R. Frideaux.
— Institution of Civil Engineers, 8.—'The Railway Gauges of India,' Mr. F. R. Upcott.
— Society of Arts, 8.—'The Chemistry of the Painter's Palette,' Prof. J. M. Thomson.
Wed. Society of Arts, 8.—'The Garden City and the Cheap Cottage,' Mr. T. Adams.
— Dante, 8.30.—Overbeck and the German Pre-Raphaelites, Count Plunkett.
Thurs. Royal, 4.30.
— Royal Institution, 5.—'The Significance of the Future in the Theory of Evolution,' Lecture I., Mr. B. Kidd.
— London Institution, 6.—'The Microscopic Plants of our Waters and their Part in the World's Economy,' Mr. F. E. Fritch.
— Linnean, 8.—'The Percy Sladen Expedition to the Indian Ocean,' Mr. J. Stanley Gardiner.

- Thurs.** Society of Arts, 8.—'High Speed Electric Machinery, with Special Reference to Steam Turbine Machines,' Lecture III., Prof. S. Thompson (Howard Lecture).
— Chemical, 8.30.—'The Relation between Absorption Spectra and Chemical Constitution: Part I., The Chemical Reactivity of the Carbonyl Group,' Messrs. A. W. Stewart and E. C. C. Baly; and eight other papers.
— Society of Antiquaries, 8.30.—'A Discovery of Anglo-Saxon Antiquities at Leagrave, Beds., Mr. C. H. Roud; 'Note on Part of an Anglo-Saxon Censer found at Pershore in 1779,' Mr. C. R. Peers.
Fri. Geologists' Association, 7.30.—President's Address, 'The Study of Fossil Fishes.'
— Philological, 8.—Paper by Mr. W. H. Stevenson.
— Royal Institution, 9.—'The Electric Production of Nitrates from the Atmosphere,' Prof. S. P. Thompson.
Sat. Royal Institution, 3.—'Advances in Microscopy,' Lecture I., Mr. J. W. Gordon.

Science Gossip.

AMONG Parliamentary Papers, we note another report on fisheries:—Board of Agriculture and Fisheries, Annual Report of Proceedings under Acts relating to Sea Fisheries, for 1904 (7d.). There is contained in the volume much statistical information as to sea-fish caught in Northern and Western Europe.

MR. J. H. METCALF, of Taunton, Mass., observed a small planet, which is probably a new discovery, with his 12-inch portrait lens on the night of the 24th ult. Besides the one announced last week as having been detected by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 27th, another was registered there by Herr Kopff on the same night.

An extended ephemeris of Giacobini's comet (c, 1905, and I., 1906) has been published, from elements calculated by himself, by Herr Wedemayer, of Schlachtensee, near Potsdam. After this week it will be receding from the earth as well as the sun, so that its visibility to the naked eye in the evening will not last long. It will attain its greatest southern declination (nearly 26°) to-morrow, and will afterwards move in a north-easterly direction, passing from the constellation Capricornus into Aquarius.

FINE ARTS

MILLET DRAWINGS AT THE LEICESTER GALLERIES.

ONE hundred Millet drawings from the famous collection of the late Mr. Staats Forbes are now to be seen at the Leicester Galleries. It is an exhibition by no means to be missed; for Millet's work is all too rarely seen in England. There seems little likelihood at present of the nation's acquiring one of his oil pictures to supplement the few examples in the Ionides collection. We can only hope that some of the drawings will be secured while there is yet time. Millet at his best holds his own with the greatest draughtsmen of the world. But he is unequal. He has that quality which for want of another word we call creativeness—the quality we associate pre-eminently with Michelangelo. To come among a collection of his drawings is to feel stimulated at once as if by actual contact with an energy abounding, yet controlled. He is the more impressive that he never seeks to impress. Like all creative natures, he has a strong sense of rhythm, and a genius for discovering the latent rhythm in natural gesture. This gift is magnificently seen in *La Tondeuse* (No. 31), to name one among the finest studies in this exhibition. The groups of studies for *Les Glaneuses* and for *Les Lavandières* show the artist searching for this rhythm not merely in the pose and action of a single figure, but also in the relation of figures to each other. To seize this latent rhythm, yet not to cheapen its beauty

by forcing or 'sophisticating' the expression of it, as idyllic and academic painters are so apt to do—this is the problem which Millet at his best triumphantly solves. When he fails, or is less successful, it is in the more elaborate studies such as *Les Vignerons* (59). Like Michelangelo, Millet was not at home with detail; and where a subject required accessories and more or less elaboration, a hint of self-consciousness and worry betrays itself in his execution, sometimes causing even a sort of tameness. We feel that the pastel version of the famous *Angelus* (82) is not so impressive as it ought to be. The question of colour here was an additional problem, and the colour seems out of relation with the mood of the picture. Too much has been written of Millet as the interpreter of peasant life. It is true he did interpret it as no one else has done, entirely from the inside as he saw it. But it was certainly not a preoccupation with peasants as a social class that drew him to his subject; it was the discovery that among the labouring figures in the fields, with their world-old occupations and gestures at once traditional and spontaneous, with the simple and unfretted lines of their dress and broad types of feature, there was the stuff for the heroes and Titans of his dreams. How Greek is his *Vanneur* (13), whose basket looks like a buckler, and whose gaiters look like greaves! Millet's men and women have the power and virtue that real peasants have in never having lost intimate contact with primitive earth. His landscape backgrounds are of a piece with his figures; the one is never put in for the sake of the other. Among the landscape studies we may note how in dealing with broken forms, as in *Le Hameau de Gruchy* (42), he is puzzled and comparatively unsuccessful; whereas from the barest and simplest elements, scarcely more than an horizon, as in *Étude à Barbizon* (30), he evokes a vision that, with all its slightness, has significance and suggestions of grandeur—something akin to the power we feel in that line of Virgil's in which Millet himself found such charm:—

Majoresque cadunt altis de montibus umbrae.

THE ROKEBY VELASQUEZ.

IT is with the greatest possible pleasure that we have received from the secretary of the National Art Collections Fund a statement to the effect that only three thousand pounds more have to be raised to complete the purchase of this masterpiece for the nation, and that Mr. Lockett Agnew has generously allowed ample time for the collection of this sum. No pains must be spared to make good this small deficit, and we can hardly doubt that after so much has been done by the generosity of private donors the public-spirited appeal of the Fund will meet with a fitting response.

We have expressed before our conviction not only that this is one of Velasquez's finest works, but also that it counts among the greatest masterpieces in this country. There are, indeed, few renderings of the nude in painting that can be compared with this, and scarcely any that can be said definitely to surpass it. It cannot, we fear, be denied that, had this picture been placed on the market under the ordinary conditions of picture-dealing, it would probably have left the country by now; it is impossible, therefore, to be too grateful to the energetic secretaries of the National Art Collections Fund, or to the patriotic forbearance of the present owner, by whose united efforts we may yet hope to see the Venus placed on the walls of the National Gallery.

THE BRITISH SCHOOL AT ROME.

THE first open meeting of the British School at Rome took place at the School on Thursday, January 4th, and was well attended, among those present being the British Ambassador, the Swedish Minister, Profs. Körte and Hülsen (first and second secretaries of the German Institute), and other foreign scholars, and also many British residents in Rome.

The first paper was read by the Assistant Director (Dr. T. Ashby, jun.), upon the subject of 'Sixteenth-Century Engravings illustrative of Classical Sculpture.' He began by remarking upon the special importance of the subject in view of the fact that the School has recently entered upon the preparation of a scientific catalogue of the museums of sculpture belonging to the municipality of Rome—the two museums on the Capitol and the Magazzino Archeologico, near the Arch of Constantine. Although in the majority of sixteenth-century engravings, as in other works of art of the period, the influence of the antique is general rather than direct, and accurate representation of existing sculptures is not so frequent as at first sight it seems to be, in certain cases something may be learnt from them; and, besides, a certain number of representations of famous statues appear among the works of Marcantonio Rainoldi and his school. The Laocoon group is a fair example, and a comparison of the original engraving by Marco Dente with the close copies of it made by Nicolas Beatrizet shows the gradual progress of the restorations to which it was subjected. Many plates of this nature found their way into the 'Speculum Romanæ Magnificentie,' a collection of engravings of Roman antiquities and also of contemporary buildings, published by Antoine Lafrery, of Salins in the Jura, whose activity in Rome may be traced from 1544 to 1575. The first collection of engravings exclusively relating to sculpture appeared before 1570 ('Antiquarum Statuarum Urbis Romæ Liber Primus'); the 52 plates are from the hand of Joannes Baptista de Cavalleriis, and deal with a few of the more important collections only. As works of art they are far inferior to the plates of the 'Speculum,' but they are not mere copies of these. An enlarged work of 100 plates (Books I. and II.) appeared before 1578, among the most noteworthy additions to which rank the plates relating to the Vatican sculptures, which during the reign of Pius V. had been virtually inaccessible; and in 1595 100 more plates of very inferior execution were issued as Books III. and IV. In the interval an album of 75 plates had been issued by Lorenzo della Vaccaria in 1584: this work shows, however, less original study. Two collections of busts—those of Achilles Statius (1569) and Fulvius Ursinus (1570)—were published by Lafrery, and are also of considerable importance.

Mr. Ashby then gave a short description of the famous woodblock plan of Venice of 1500, a copy of which he exhibited. It is in six sheets and covers a total area of 10 feet by 5 feet, and is perhaps the finest work of the kind in existence. It is intermediate between a plan and a bird's-eye view, and the fullness and accuracy of detail are remarkable—especially when we remember that the first known woodblock view of Rome, which is less than six inches square, dates from only ten years earlier, and that none of the sixteenth-century panoramas of Rome approaches it in beauty of execution. The authorship of it is unknown, though often attributed to Jacopo de' Barbari.

The second paper was read by Mr. A. J. B. Wace, Librarian of the School, and Fellow of Pembroke College, Cambridge. He discussed the provenance of some reliefs which were, in the sixteenth century, in the Palazzo dei Conservatori, and were drawn by several artists of that period, including Panvinus and Pierre Jacques of Reims. Only two of these reliefs are now in existence: in the seventeenth and eighteenth centuries they were in the Borghese collection, and thence passed to the Louvre. One shows an *extispicium* before the Temple of Jupiter Capitolinus, the representation of the pediment of this temple having been broken off since the sixteenth century, inasmuch as it figures in the drawings referred to; and the other—clearly of later style—the sacrifice of two bulls. Mr. Wace proved, by reference to a sketch by Antonio da San Gallo the younger, who exactly describes the lost pediment, that the first relief was found in Trajan's Forum in 1540; and from a passage of Flaminio Vacca, who mentions the excavation of many fragments of triumphal reliefs, including one representing a Dacian swimming a river on horseback (which is now in the Villa Medici), he conjectured that all formed part of the decoration of Trajan's Forum. The *extispicium* scene probably represents the *nuncupatio votorum* before Trajan set out on his Dacian campaign, and is Trajanic in style; while the sacrificial scene, together with the fragments drawn by Panvinus, represents a triumph which is probably the Parthian triumph of Marcus Aurelius and Lucius Verus in 166. From these and other indications he concluded that Trajan's Forum was not finished until the reign of Hadrian (which is, indeed, by no means improbable), and that its decoration was continued under the Antonine emperors.

All these reliefs probably formed part of the collection of Prospero Boccapaduli, who was, from 1555 onwards, in charge of the building of the Palazzo dei Conservatori, and this explains their presence there. Perhaps his collection was sold after his death in 1585; this would explain the dispersal of the reliefs. Vacca mentions that those which he saw were in Boccapaduli's possession.

Prof. Hülsen added a few words emphasizing the importance of this discovery, especially as regards the architecture of Trajan's Forum.

THE TURNERS AT THE "OLD MASTERS."

In the present exhibition of "Old Masters" at Burlington House there are five oil pictures attributed to Turner. Of these, three are wrongly described, and a fourth is of more than doubtful authenticity. I will take them *seriatim* :—

No. 28, 'Venus and Adonis.'—This picture was in the R.A. of 1849. But it was painted much earlier, probably before 1810.

No. 56, 'Rouen.'—In the style of a Turner of about 1840. But surely not by him.

No. 60, Sir Donald Currie's 'Venice' is described as "on the Grand Canal"! This picture was in the R.A. exhibition of 1841 under the title of 'Giudecca, la Donna della Salute and San Giorgio.' This is the view that would be had on approaching Venice from Fusina, just before entering the Canal of the Giudecca; we have the Redentore Church to the right; S. Giorgio in front, and S. Marc's to the left.

No. 77, 'The Pilot Boat.'—From Farnley. This is doubtless the 'Fishermen hailing a Whitestable Hoy' that was in Turner's

studio in 1809. The word "Whitestable" is to be read on the sails of the hoy. The picture is signed "J. M. W. Turner, R.A."

No. 83, the Duke of Northumberland's 'Classical Composition.'—This is the picture exhibited in the R.A. of 1816 (and probably also in the British Institution of the next year). I abridge Turner's description: "Temple of Jupiter Panhellenius in the Island of Ægina, with the Greek national dance of the Romaika. The Acropolis [view of Athens, over sea to left] in the distance. Painted from a sketch taken by H. Gally Knight in 1810." In the same year Turner exhibited another view with the temple restored and classical figures. This last picture is well known from the engraving of John Pye, but it cannot now be traced.

I add a few notes on the Turner drawings in the Water-Colour Room.

No. 203, 'Val D'Aosta.'—This drawing is signed and dated 1813. The date is important on stylistic grounds.

No. 204, 'Powis Castle.'—A mere ghost of a drawing; from the Gillott collection. The incident in the foreground of a man aiming at a heron is described in the catalogue as "a man lying on the ground"! Engraved by Willmore, 1836, for 'England and Wales.'

No. 207, 'The Lake of Thun.'—From Farnley. Compare 'Liber,' No. 3 (1808).

No. 209, the Farnley 'Bonneville.'— "About 1820-25," says the catalogue. But surely this date is at least ten years too late. Compare 'Liber,' No. 64 (1816).

No. 218, Lord Armstrong's 'Lucerne.'—This is a very late drawing of the Bay of Uri from Brunnen. Notice the steamer below the Seelisberg.

No. 219, 'Vevay and the Lake of Geneva.'—Formerly in the Farnley collection. The signature, in centre below, is partly covered by the mount.

No. 220, 'Windermere.'—Also from Farnley. Signed and dated 1821.

No. 236, 'Corfe Castle' is banished to the corner of a screen. This is the drawing engraved by G. Cooke in 1814 for the 'South Coast' series.

The catalogues of the "Old Masters" are, or rather might be, invaluable records for future use. But at present the student makes use of them with fear and trembling.

EDWARD DILLON.

PROPOSED GLASS EXHIBITION.

IN consequence of the interest that has of late years been aroused in the subject of old English glass drinking vessels, it is proposed to hold an exhibition in London in the course of the present year. The contemplated display is to include the sparkling vessels of tables and taverns—"society" and "household" glasses—as well as the degraded vessels of "Beer Street" and "Gin Lane," in English "flint glass," glass of lead, from the period of the Revolution, and throughout the Georgian era, or, in other words, from the latter part of the seventeenth century to about the middle of the first quarter of the nineteenth.

Such are the glass vessels which, since the decay of the old Venetian and the Altarist industries, took the place of the artistic and delicate vessels which graced the cabinets of princes and artists when "tous les rois et princes désiraient et affectaient avoir en leur royaume cette science," and which appear in many a masterpiece of still life or joyous Dutch interior.

In the renaissance of the industry another style of glass vessel was evolved, suited rather to the wants of all classes than to the adornment of cabinets. In this revival

England took the most important commercial part, and the results of her artistic efforts include not only the picturesque relics of the Stuart cause, the Jacobite glasses, but also an abundance of historic and patriotic vessels to which no country can offer parallels.

It is proposed that the glass vessels should be arranged in the exhibition in periods and groups, in accordance with the classification set forth by Mr. Albert Hartshorne in his authoritative work 'Old English Glasses,' and that there should be a minor section of old examples of pictorial and heraldic glass, painted, stained, or enamelled. Another group is to represent continental glasses, such as preceded the revival; and a modern section is to show the best results of present English efforts.

Communications concerning the scheme may be addressed to Mr. Charles Edward Jerningham, 9, North Terrace, Alexander Square, S.W.

AN UNIDENTIFIED PICTURE.

3, Park Hill, Ealing, W.

I SHALL be grateful to any of your readers who will assist to identify a picture in my possession. In the centre stands Oliver Cromwell, dressed in a crimson jerkin, brown leather boots whose tops come above the knee, slouch hat with large feather, sword, &c. He has lifted, and is holding open, the lid of a coffin, which rests upon two high-backed chairs upholstered in crimson velvet. Within the coffin are the body and head of Charles I. The picture measures 9 inches long by 7½ inches high, and is painted on wood (oak). A well-known expert—who suggests this reference—is of opinion that it is not more than 150 years old. For the last 100 years it has been in the possession of my family. Before that it was the property of the Revolution Society, a London political club which originated in the reign of William III. Is any picture with a similar subject known to exist?

FRANK PENNY.

SALES.

MESSRS. CHRISTIE sold on the 20th inst. a picture by B. J. Blommers, Going to meet the Fishing-Boats, 262*l.*; and a drawing by Sam Bough, Ullswater, 136*l.*

The same firm sold on the 22nd inst. a picture by P. Nasmyth, A View near Tonbridge, with cottages, pool, and peasants, 110*l.*; and on the 23rd the following etchings and engravings. After Meissonier: 1806, by J. Jacquet, 44*l.*; 1807, by the same, 73*l.* After Constable: Dedham Vale, by D. Lucas, 44*l.* After Lawrence: Countess Gower and Daughter, by S. Cousins, 26*l.* After Turner: Calais Pier, by T. Lupton, 31*l.* After Gainsborough: Signora Bacelli, by J. Jones, 30*l.* After Fragonard: Les Hasards Heureux de l'Escarpolette, by De Launay, 47*l.*

Fine-Art Gossip.

YESTERDAY was the press view at Messrs. H. Graves & Co.'s Pall Mall Gallery of water-colours by Early English masters.

MESSRS. DICKINSON invite us to a private view to-day of water-colour drawings of Biskra, the Desert, Poole Harbour, &c., by Miss Sophia Beale, and portraits, pastorals, and various sketches by M. Edouard van Goethem.

At the Rowley Gallery, Silver Street, South Kensington, a collection of works by Prof. Rudolph Hellwag is on view until the end of February. He is German in training, but began to paint English scenes in 1899.

THE International Society's exhibition at the New Gallery will close by the middle of February, to make way for the second show—that of the Gravers' Section. In this the collection of sculpture will be increased, while among the water-colours, pastels, engravings, and drawings will be shown large groups of works by Prof. Menzel, Arnold Böcklin, Max Klinger, Otto Grenier, and other German artists. French and American art will also be strongly represented.

THE frontispiece of the February number of *The Burlington Magazine* is a photograph of 'The Letter' by Vermeer of Delft, one of the two works of that painter formerly in the Secretan collection. The first article, by Mr. Claude Phillips, deals with the dramatic element in portraiture, and is followed by the second part of Sir Richard Holmes's paper on Nicholas Hilliard. Mr. H. J. Powell writes on 'The Picture Windows at New College, Oxford,' and suggests that they are the work of "Thomas Glasier," the maker of the east window of Winchester College Chapel, in which he is depicted. Mr. Herbert Cook contributes an article on 'Some Venetian Portraits in English Possession'; Mr. James Weale writes on 'Simon Binnink, Miniaturist,' who was the father of Livina Binnink, Court painter to Edward VI.; and Mr. Lionel Cust describes the relations between the goldsmith John of Antwerp and Hans Holbein. Some pictures recently acquired by the Metropolitan Museum of New York are published by Mr. C. J. Holmes; and Mr. A. G. B. Russell writes on a portrait by Velasquez recently bequeathed to the Prado by the late Duchess of Villahermosa, who had refused an offer of 60,000*l.* made for it by an American dealer. The articles on 'The Classification of Oriental Carpets' are concluded; and in the American section Mr. B. H. Hill publishes three Greek mirrors recently acquired by the Boston Museum, and Mr. C. Fitzgerald writes on 'A Project for the Advancement of Architecture.'

M. HARPIGNIES has announced his intention of presenting the Luxembourg Museum with a series of his own drawings, which should be welcome. Until recently the Luxembourg has been deficient in the section of drawings by the great artists; now, however, it contains some important examples of Puvis de Chavannes and Meissonier.

AMONG other articles *The Antiquary* for February will contain the following: 'A Human Sacrifice in Italy in 1841' (illustrated), condensed from the report of the trial by Miss E. C. Vansittart; 'Notes on Faversham Abbey from Parishioners' Wills proved at Canterbury,' by Mr. Arthur Hussey; the second part of 'Old Heraldic Glass in Brasted Church,' by Dr. W. E. Ball (illustrated); 'The Egyptian Hall, Piccadilly, 1813-73,' an exhaustive history, by Mr. Aleck Abrahams; and an illustrated appreciation of Mr. Bond's new work on 'Gothic Architecture,' by the Rev. Dr. Cox.

MUSIC

THE WEEK.

QUEEN'S HALL. — London Symphony Concert.

SIR CHARLES V. STANFORD's new Symphony in E flat, "in honour of the life work of a great artist: George Frederick Watts," was performed for the first time, at the fourth London Symphony Concert

at Queen's Hall, on the 18th inst., under the direction of the composer. The arts of painting and music have features in common, and frequently terms belonging to the former are employed in describing the latter. Again, the symphonic poem has largely taken the place of the old symphony, and the form is as a rule determined by the poetic basis, and in some cases by a written programme. Sir Charles Stanford keeps to the old title and to the usual symphonic form. The analyst states that his work has no programme—that it should be listened to simply as music. There is certainly no written programme for the public, but the composer had one in his mind whilst at work, or rather a series of programmes, notably two pictures, 'Love and Life' and 'Love and Death' by the artist in whose honour the work has been written. That is the right, the highest kind of programme music. There is no harm, however, in trying to trace the influence of those pictures on the general character of the music; there is no doubt, for instance, that the phrase played by the tragic trombones in the first movement typifies Death; the composer, however, offers a symphony, and not the modern substitute for it.

One thing strikes us particularly in the music: the absence of anything sensational or extravagant. Much modern music produces an immediate effect by means of strange rhythms, strong colouring, and striking contrasts; yet when one comes to study the scores the actual musical substance often proves to be very slight. In the symphony under notice all the interest created is produced by natural, not artificial means. The workmanship is sound, and there is organic development; the orchestral colouring, too, is of the best. We must frankly say that the impression produced on us was not strong, because, in spite of all the skill displayed, the thematic material of the first and last movements did not strike us as very original; but possibly familiarity with the work might modify our opinion. We listen again and again to the symphonies of the classical masters, and we find that each fresh hearing seems to reveal new and unexpected beauties. With our native composers years may—do, in fact, in many cases—elapse before a second hearing of their works is granted. How, then, can they be properly appreciated, properly judged? The slow movement of Sir Charles's symphony seems to us the most poetical, and the Scherzo the most piquant. The performance was good, though the composer did not display quite his usual firmness and energy.

Musical Gossip.

ON this, the 150th anniversary of Mozart's birthday, it will not be amiss to name the principal musical autographs of the composer in the British Museum; they are not numerous, but on that account are all the more precious. The Berlin Library, among other treasures, possesses the full scores of 'Figaro' and 'The Magic Flute,' also those of